

6355

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Herrn Concertmeister
H. Schrädieck.

Freundschaftlichst zugeeignet.

Quartorale

für



PIANOFORTE UND VIOLINE

LISZT MŰZÉUM nirt
von



Alexander Winterberger.

Op. 78.

Pr. M. 2,50.

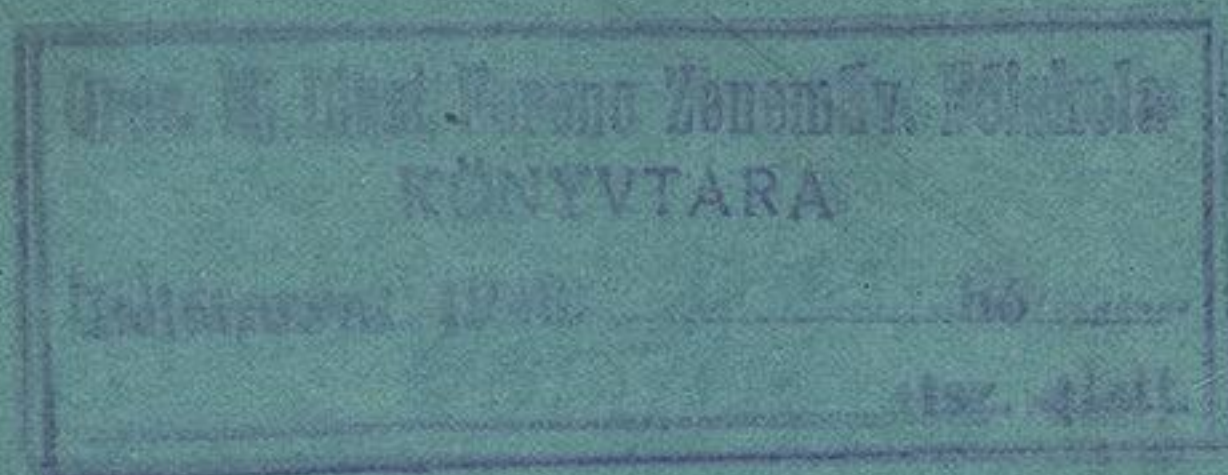
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ZENEAKADÉMIA
LISZT MÚZEUM

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PASTORALE.

Andantino religioso. $\text{♩} = 112.$ **Violine.**
Con moto, molto cantabile.

Alex. Winterberger, Op. 78.

1 2 3 4 5 6 7 8 *poco rit.*

a tempo
p con tinto

a tempo 2 3 *molto espressivo*
poco rit.

cresc. *poco a poco*
poco a poco decresc.

rit. **Più Andante.** $\text{♩} = 88.$
tenuto 1 2 3 4 5 6

7 8 *p* *mf*

p **Andantino come I.**
animato 1 2 3 4

Violine.

animato

mf

sempre cresc.

poco a poco decresc.

p

cresc.

f sempre cresc.

ff

ZENEAKADEMIA

Violine.

p *ff* *cresc.* *fff* *decresc.* *ff* *sehr breit* *sempre ff*

Più Andante come II.

poco a poco rit.

p

Andante di molto devoto.
molto tranquillo a tenuto
ten. *ten.*

Tempo I.

Violine.

p

cresc.

p

cresc.

f

decresc.

rit.

molto espressivo

Tempo II.

p

mf

mf

decresc.

rit.

mf

PASTORALE.



Andantino religioso. $\text{♩} = 112$.
Con moto, molto cantabile.

Alex. Winterberger, Op. 78.

Violino.

PIANO.

p

col Ped.

poco rit.

p con tinto

a tempo

senza Ped.

molto espress.

poco rit.

a tempo

espress.

mf

il basso ben pronunciato.

col Ped.

cresc. *poco a poco decresc.* *poco a poco rit.* *poco a poco rit.* *ten.*

senza Ped. *col Ped.* *

col Ped.

senza Ped.

p

col Ped.

mf *mf* *p*

p *mf* *p* *poco rit.* *p poco rit.*

Andantino come I.

mf
animato
senza Ped.
sempre cresc.
cresc.
poco a poco decresc.
col Ped.
poco a poco decresc.
mf

ff *f*

sehr breit
sempre ff *poco a poco rit.*

Più Andante come II.

mf *col Ped.*

p *decresc.*

p *rit.*

Andante di molto devoto.

ten. *p* ten. *p*

senza Ped.

Tempo I.

espressivo, con tinto

rit. *p*

col Ped.

poco cresc.

p



First system of musical notation. The treble clef staff contains a melody with a key signature of one sharp (F#). The bass clef staff contains a complex accompaniment with many beamed sixteenth notes. Dynamics include *poco cresc.*, *p*, and *ab*.



Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Dynamics include *poco cresc.*, *mp*, *p*, and *pp*.



Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Dynamics include *poco cresc.*, *mp poco cresc.*, and *senza Ped.*



Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Dynamics include *decresc.*, *cresc. rit.*, *poco cresc. e rit.*, and *p*.

First system of musical notation. Treble and bass staves. Bass staff begins with a piano (*p*) dynamic and a *col Ped.* instruction. The music features flowing sixteenth-note patterns in the bass and more melodic lines in the treble.

Second system of musical notation. Treble and bass staves. The bass staff continues with piano (*p*) dynamics and flowing patterns. The treble staff has more complex chordal textures.

Third system of musical notation. Treble and bass staves. A large watermark "ZENÉAKADÉMIA LISZT MŰZSÉUM" is visible across the middle of the page. The music continues with similar textures.

Fourth system of musical notation. Treble and bass staves. The treble staff is marked *molto espress.* and *molto*. The bass staff is marked *senza Ped. ben marcato il basso*. The music becomes more rhythmic and accented.

Fifth system of musical notation. Treble and bass staves. The treble staff has markings for *espress.*, *cresc.*, and *f*. The bass staff has markings for *p cresc.*, *col Ped.*, and *cresc. mf decresc.*. The system concludes with sustained chords in the bass.



Tempo II.

decresc. *rit.* *p*

rit. *pp*

senza Ped. *col Ped.*

mf *p*

p *mf*

p sempre dim.

decresc. *rit.* *pp*

rit.

1996 JÚN - 4.



ZENEAKADÉMIA
LISZT MÚZEUM



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