

ZENEMŰVÉSZETI
FŐISKOLA

LH
3743:1



ZENEAKADÉMIA
LISZT MUZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

Die Begleitung dieses Psalms kann entweder mit Harfe und Orgel oder Harmonium, oder Pianoforte und Harmonium (in welchem Falle das Pianoforte den Harfen-Part übernimmt, die Stelle von Seite 16 bis Seite 20 ausgenommen) so wie auch mit Pianoforte allein ausgeführt werden.

Zur richtigen Ausführung sind mindestens zwei Exemplare nothwendig.



ZENEAKADÉMIA
LISZT MÚZEUM

3332

141

DER 23. PSALM.



Andante un poco mosso.

Franz Liszt.

Singstimme.

Piano
in Ermangelung
der Harfe.

Harfe.

Orgel
oder
Harmonium.

Pedal.

ZENÉAKADÉMIA

LISZT MÚZEUM

sempre *p*
 Ped. *cresc.* *

cresc.

ten. ten.

sempre *pp*

Mein Gott, der ist mein Hirt!
 U - karri de ragy nárre voru

f *dim.*

Ped. *trem.* *

breit

3h II

Andante placido ma sempre un poco mosso.

an we jo pangsor

Harfe.

dolce

Mein Gott

der ist mein

simile

pp

pp

pp

pp

Ped.

Orgel.

Hirt,

gondja

wo ich

min den öf.

pp

pp

van en - räum.

geh' und steh'.

pe - leu -

Ped.

II

I

*) NB. Von hieran bis zur Seite 45 dieselbe Clavier-Begleitung wie die Harfe. Im Clavier beide Pedale.

6

Handwritten musical score for the hymn "Mein Gott, der ist mein Herr". The score is written on three systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system shows empty staves. The lyrics are written in German: "Mein Gott, der ist mein Herr". The tempo is marked "pp" (pianissimo). The key signature is one flat (B-flat). The score is handwritten in ink on aged paper.

Mein Gott, der ist mein Herr

pp

Handwritten musical score for Franz Liszt's "Gondolier" (Gondolier). The score is written on five staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The lyrics "Hirt, wo ich bin" are written above the second staff. The word "Gondolier" is written in the top right corner. The page is watermarked with "ZENEA KADÉMIA" and "LISZT MŰZEUM".

Handwritten musical score for a piece titled "Der Hirt und die Schafe". The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats). The first system includes the vocal melody with the lyrics "von — im — Heim." and "geh' und steh'". The second system continues the vocal melody with the lyrics "nicht — we — ßen". The third system features a piano accompaniment with chords and a "Ped." (pedal) marking. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "Der Tod" by Schubert. The score is written on three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music is in B-flat major and 4/4 time. The lyrics are: "Wo er mich her" (top staff), "mit" (middle staff), and "sotto voce" (bottom staff). The tempo is marked "And." and the dynamics are "sempre pp". There are handwritten annotations in blue ink: "Mit." above the middle staff, "sotto voce" above the bottom staff, and "Wo er mich her" above the top staff. There are also handwritten numbers "432" and "432" above the top staff. The score is numbered "7" in the top right corner.

Handwritten musical score for "Wie er mich" by Franz Liszt. The score is written on ten staves. The top two staves are vocal parts with lyrics in German: "führt, wie er mich" and "wie er mich". The bottom six staves are piano accompaniment. The score is marked "p dolce" and "p". There are handwritten annotations in blue ink: "r'α p dolce" under "führt", "ve" under "wie", and "kes" under "er". The score is watermarked with "ZENEAKADEMI" and "LISZT MŰZEUM".

Handwritten musical score for "Die Fledermaus" by Johann Strauss II. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight staves for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are in German, with handwritten annotations in purple ink. The piano part includes a "Ped." (pedal) marking and a "poco a poco cresce" instruction. The score is marked with a double asterisk (*) and a "poco a poco cresce" instruction. The piano part includes a "Ped." (pedal) marking and a "poco a poco cresce" instruction. The score is marked with a double asterisk (*) and a "poco a poco cresce" instruction.

so, ved, poco cresce un

führt, was fehlt mir

hi-a ny au

p dolce

Ped.

** poco a poco cresce. e un*

Emmer.

Ki

stan
poco accelerando

je? *unies* was fehlt *sa ha* mir *seru ni*

er
poco accelerando

red.

stan

je? *unies*

red.

rinforzando

R. H.

ZENEAKADEMIA

LISZT MŰZEUM

zöld
sempre dolce *re*

Je *ruh'* *goda*

dim.

p dolce
sempre una corda

pp sehr zart

pp

tek hus (C) ö - lew

ni jetzt lagr' ich mich

ni pi hen — — — ni wu in

hull kain ✓ a csend

am na Bach der Au'

na lak s te nek

Ped. * Ped.

Köld re

jetzt ruh'

nyu gnd

Ped. *

4

+69,70



ZENEAKADÉMIA
LISZT MÚZEUM

teu! hüs ö - län
ni! jetzt laß' ich mich
pi he n - ni hier

hüll räum a crenel
am Bach der Au
pa lak s tie rek

pp a hüs berken
auf grü nen der
a nald für hö

I Prime III be

at, a new ig alol / hallu sro

Am: köh: am kühl- len - den Bach, im Mor - nat

ped.

rat reu- ritén.

gen - thau.

ritén.

ritén.

poco più mosso

weckt und führt er mich, er füh - ret mich

ped.

jo er ar ut,
 bestimmt
 leut er ar ut,
 rich-tigen Weg's,
 meg adja majd
 si-cheren Steg's,
 az ut irány l.
 Princi -
 szent er ar ut, ki raj - ta jár, a menybe
 mit neuem Muth zu neu - em Gut, 431 richtigen
 a jóra inn 3 ar ad vorbereiten 431 meg adja
 cresc. *
 ZENEAKADEMIA
 LISZT MÚZEUM
 ut,
 jo er ar ut,
 szent er ar ut, ki
 Weg's, sicheren Steg's mit neuem Muth zu
 majd az ut irány l. a jóra inn 3

raj-la jāv *a memory* *riten.* *be*

neu - em Gut, zu neu - em

roh - rad *rat* *ex*

* Ped. *

fut, *p*

Gut. *ad*

p *Ped.*

ZENEAKADEMIA

LISZT MÜZEUM

NB. In der Partitur mit vollem Orchester pausiert der Sänger 4 Takte mehr.

deine Vorn h. + Tod

dolcissimo *pp* *pp*

I

(In Er-

Phant'ien ej ködön

var

und hin-fer Gra'n und Nacht;

im

(In Ermangelung des Harmoniums übernimmt diese 7

I

pp

nord halal, tül - man

e rüv

mäg - is chah

dunklen Thal si - he

da stellt,

Fein - de, da

Takte das Pianoforte)

mf

cre -

scen -

seht

noch sieht talal

chah sieht ta -

reiv

mein

Freuden

mahl

mein Freuden

2h

3h

colla parte

Più mosso.

most trent
con passione

Harfe.

Piano.

Orgel.

mafi

seht

Freu - den-Oe-les

trift

mein

mf *agitato*

mf *agitato molto*

Fuss.)

oder

lo - ckigt Haar,

più accelerando

to ~~Black~~ ~~right~~ ~~Haar~~,

Be

cher, du schwebst

Be

molto cresc.

cre

—

do

965



a - rad net

oder

als trun - ken gar.

ritard.

- cherdu schäumst,

als trun - ken gar.

had a hab

möl

gyar san

molto string. e rin - for - zando

Ped.

molto

string.

e rin - for - zando

Ped.

Ped.

poco rit.

Volles Werk.

Allegro appassionato.

ZÉNEAKADÉMIA

LISZT MŰZEUM

Lengy

X

ff

Gut

(Frei.)

a tempo

Heil

stall

wird stets um mich sein

ne am az al das

wird stets um mich

ne am az al das

a tempo

a tempo

phat!

sein!

ff Ped.

phat

Gut

ff

zeugj *in einem zeugj hat, in einem zeugj*
ritard.

Heil *stall* wird stets um mich sein, *ne am ar al das* wird stets um mich *ne am ar al*

stall

stall



ZENAEKADÉMIA

LISZT MÚZEUM

Tempo I. (Andante mosso.)

sein. *das* *Mein* *Gott* *der,*
N *man* *an*

*) NB.

Red. ** Red.* ***

*) NB. Das Pianoforte übernimmt hier wieder die Harfenparthie.

ist mein Hirt, was

ist für mein Hirt, was

Ped. *

fehlt mir je, was

fehlt mir je, was

Ped. *

fehlt mir je, was

fehlt mir je, was

Ped. rinforz.

Handwritten musical score for the piece "Im mer-dar, (Cis n. Vorhergehenden A vorh.)". The score is written on three staves: a vocal line (soprano) and two piano accompaniment lines (treble and bass). The key signature is B-flat major (two flats). The tempo is marked "And." (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "dim." (diminuendo). The lyrics "Im mer-dar, (Cis n. Vorhergehenden A vorh.)" are written above the vocal line. The score is handwritten and appears to be a personal or working manuscript.

Handwritten musical score for three staves in G major, 3/4 time. The score consists of five measures. The first measure has a whole rest on each staff. The second measure has a whole rest on each staff. The third measure has a whole note G on the first staff, a whole note G on the second staff, and a whole note G on the third staff. The fourth measure has a whole rest on each staff. The fifth measure has a whole rest on each staff.

Handwritten musical score for the song "Ich bleib' ich im Haus des Herrn" by Franz Schubert. The score is written on three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are written above the vocal line. The score includes a large "ZENEAKADÉMIA" watermark across the bottom.

Lyrics: *vig - te - len* *erst Jerusalem - mel*
im mer - har *bleib' ich im Haus des*
es ha *So bleib' ich im Haus des* (C. verb.)

Handwritten musical score for a piece titled "Herrn, und im mer". The score is written on three staves. The top staff is a vocal line with lyrics "Herrn, und im mer" written below it. The middle staff is a piano accompaniment line with lyrics "Herr, und im mer" written below it. The bottom staff is a bass line with lyrics "Herr, und im mer" written below it. The score includes various musical notations such as notes, rests, and accidentals. There are several handwritten annotations and corrections in blue ink, including "Ped." (Pedal) and "f" (forte). The score is written on aged, yellowed paper.

A musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. All three staves have a key signature of three flats (B-flat, E-flat, A-flat). The first three measures of each staff contain whole rests. In the fourth measure, the top staff has a half note G4 (second line) and the middle staff has a half note G3 (second space), both marked with a fermata. The bottom staff has a whole rest. The dynamic marking *sempre p* is written between the top and middle staves. The fifth measure of each staff contains a whole rest.

jo, espressivo jo es war - war

dar *gymn* bleib' ich im Haus des *ho*

ar *Me* *di* *es*

Ped. * Ped. * Ped. *

war

Herrn *na* im - mer - dar, *immer -*

na *immer so*

Ped. * Ped. *

war *jo ar* *jo ar*

Herrn *na* im - mer - dar, *immer -*

na *immer so*

Ped. * Ped. *

herp

war *jo* *es* *te - ged*

dar *ha* bleib' ich im Haus des *ho*

ar *na* *ho*

Ped. * Ped. * Ped. *

war

Herrn *na* im - mer - dar, *immer -*

na *immer so*

Ped. * Ped. *

24

var, u var ritard. va

Herrn, im Haus des

nat. ar. Me. ho

Ped. *

Ped. *

Handwritten musical score for "Der Herr ist mein Fels in der Not" by Franz Schubert. The score is written on three systems of staves. The first system has a treble clef and a key signature of two flats (B-flat and E-flat). The second system has a treble clef and a key signature of two flats. The third system has a treble clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p". There are also handwritten annotations in blue ink, including "Herrn!", "ruhig.", and "immer nur 4 Fuss.".

Handwritten musical score for the hymn "Mein Gott". The score is written on three systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line has the lyrics "Mein Gott," written above it. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows the organ part, with a treble clef staff and a bass clef staff. The organ part includes a melodic line in the right hand and a bass line in the left hand. The score is written in G major (one sharp) and 4/8 time. There are handwritten annotations in purple ink, including "Mein Gott," and "Ped." (Pedal). The organ part is marked with a double bar line and a repeat sign.

0 jo

mein Gott,

U piano

Ped. *

es teged van!

rit.

der ist mein Hirt!

se vagy niszlorant.

se vagy niszlorant.

ZENEAKADEMIA

LISZT MÚZEUM

mp

ritenuto e smorzando

ppp

ritenuto e smorzando



Handwritten in purple ink: "M. 1974" and "Zeneakadémia Liszt Múzeum"

ZENEAKADÉMIA

LISZT MÚZEUM

Handwritten in purple ink: "2."

1974



ZENEAKADÉMIA

LISZT MÚZEUM

ZENEMŰVÉSZETI
FŐISKOLA

LH

3743:2



ZENEAKADÉMIA

LISZT MŰZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

3743

DER
23. Psalm

„Mein Gott der ist mein Hirt“

Nach Herder's Uebersetzung

für eine Singstimme (Tenor oder Sopran)

mit

Begleitung von Harfe (oder Pianoforte) und Orgel
(oder Harmonium.)

DER
137. Psalm ÉMIA

„An den Wassern zu Babylon“

für eine Singstimme mit Frauenchor

mit

Begleitung der Violine, der Harfe,

des Pianoforte und Orgel

(oder Harmoniums)

compouirt von

FRANZ LISZT.

Partitur Pr. à 1 Thlr.

Eigenthum des Vorlegers.

LEIPZIG, BEI C. F. KAHNT.

965.966.

Die Singstimmen zu Psalm 137. (Frauenchor) Pr. 5 Ngr.

Lith. Anst. von C. G. Röder, Leipzig

Lelekeozva: 1948.

tsz. alatt.

Die Begleitung dieses Psalms kann entweder mit Harfe und Orgel oder Harmonium, oder Pianoforte und Harmonium (in welchem Falle das Pianoforte den Harfen-Part übernimmt, die Stelle von Seite 16 bis Seite 20 ausgenommen) so wie auch mit Pianoforte allein ausgeführt werden.

Zur richtigen Ausführung sind mindestens zwei Exemplare nothwendig.



ZENEAKADÉMIA
LISZT MUZEUM



3743

3536



DER 23. PSALM.

Andante un poco mosso.

Franz Liszt.

Singstimme.

Piano
in Ermangelung
der Harfe.

Harfe.

Orgel
oder
Harmonium.

Pedal.

sempre p
Ped. *cresc.* *

Db *9b* *cresc.*

ten. *ten.*
sempre pp

f *dim.* *(lung.)*
 Mein Gott, der ist mein Hirt!

rfz *Ped.* *
trem.

f *breit*

Andante placido ma sempre un poco mosso.

5

U. nam
en pasilo

dolce *Mein Gott* *der ist mein simile*

Harfe.

*) NB. *pp* *pp* *pp* *pp*

Ped.

Orgel.

nam - *meinde elbin - de*

Hirt, wo ich

pp

pp

pp

nüch *ver-tem*

geh' und steh'.

Ped. *pp*

*) NB. Von hieran bis zur Seite 15 dieselbe Clavier-Begleitung wie die Harfe. Im Clavier beide Pedale.

u-ram en paselo-

Mein Gott, *u-ram* der ist mein *en paselo-*

pp *pp* *pp* *pp*

Empty musical staves.

rom min-de-

Hirt, *rom* wo ich *min-de-*

pp *pp* *pp* *pp*

Empty musical staves.

nüttl ver-tem

geh' *nüttl* und *ver-* steh' *tem*

pp *pp* *pp* *pp*

Empty musical staves.



sotto voce
Wo er mich
rit.
(genau Es vorbereiten)
sub
sempre pp

rit.
führt,
p dolce
wie er mich
sub
sempre pp

p dolce
führt, was fehlt mir
poco cresc. e un
poco a poco cresc. e un

nines *so - ha - - - - -* *senmi -*

je? *nines* *was fehlt* *mir*

so - ha - - - - - *senmi -*

poco accelerando

poco accelerando

** Ped. **

je? *hon.*

8.

rinforzando

** Ped. **

ZENEAKADEMIA

LISZT MŰZEUM

sempre dolce

Jetzt ruh?

sempre una corda

pp sehr zart

pp

ni pi - - ken - - ni her

ni jetzt *pi - - ken ni* lagr' ich mich *her*

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) with a 4/4 time signature. It contains the lyrics "ni pi - - ken - - ni her" and "jetzt lagr' ich mich her". The lower staff is a piano accompaniment featuring a rhythmic pattern of eighth notes and sixteenth notes.

pa - - rek be - rek

am Bach der Au?

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major with a 4/4 time signature. It contains the lyrics "pa - - rek be - rek" and "am Bach der Au?". The lower staff is a piano accompaniment featuring a rhythmic pattern of eighth notes and sixteenth notes, with a "Ped." marking.

jetzt ruh,

The third system of the musical score consists of two staves. The upper staff is a vocal line in G major with a 4/4 time signature. It contains the lyrics "jetzt ruh,". The lower staff is a piano accompaniment featuring a rhythmic pattern of eighth notes and sixteenth notes, with a "Ped." marking.

ni pi hen - - - ni hir
mi jetzt lagr' ich mich
pi - hen na - hir

pa - lak
 am Bach der Au
pa - lak *he - re* *pa - lak*

a köld für die
 auf grü nen der
a köld für die



at küll fut für ge pa-dach a har-mat

Au, am kühl len - den Bach, im Mor - mat

at küll fut für ge pa-dach a har-mat

Ad. Ped.

mat küll.

riten.

gen - thau
(Fis u. H vorbereiten)

un Dann

riten.

poco più mosso

weckt und führt er mich, er füh - ret mich

in G

Ad. Ped.

allegretto ass.
bestimmt

rich-tigen Weg's, *erhöhen ja*
si-cheren Steg's, *höheren Lip*

sa jora im e. röt
mit neuem Muth zu neu - em Gut, *er röt*
E vorbereiten richtigen *höheren*

Weg's, sa jora im e. röt
sicheren Steg's mit neuem Muth zu

er

ZENEAKADÉMIA
LISZT MÚZEUM

ad *er* *ad* *er* 13 *riten.*

neu - em Gut, zu neu - em

Ab *Ped.*

ad *er* *ad* *er*

Gut.

Ped. *p*

ZENEAKADEMIA
LISZT MÚZEUM

NB. In der Partitur mit vollem
Orchester pausirt der Sänger
4 Takte mehr.

dolcissimo *pp* *pp*

(In Er-

Haba' los rôlô ôlên nem fél szivem
 miért nemegyek en ha bék szíve az éj

dolce

Und auch im Thal der Nacht, warum fürcht' ich mich? meines

mangelung des Harmoniums übernimmt diese 7 Takte das Pianoforte.

szom ne-kém Páskó-rom ere szava seen

Hir - ten Stab, mei - nes Hir - ten Schall, die

ere - seen

trö - - - sten mich.

a hürv e ha zöc
a völgy ha van soles

15

cord

und hin-terGrau'n und Nacht, im

(In Ermangelung des Harmoniums übernimmt diese 7

pp

hied le mait
essen al lassad
mogár
nykom
eu hem vi
mogus de
dunklenThal sie - he da steht, Fein - de, da

Takte das Pianoforte)

mf

cre -

scen -

ZENEAKADEMIA

LISZT MUSEUM

gylvris
haj- leböl ad
hailaböl
seht mein Freuden - mahl, meinFreuden-

do
(Ab)

Gb Eb

colla parte

colla parte

Più mosso.

con passione

Harfe.

mahl, seht Freu - den-Oe-les trieft — mein

mf agitato

Piano.

mf agitato molto

Orgel.

p

(nur 4 Fuss.)

p

oder

lo - ckigt Haar,

più accelerando

ff

lo - ckigt Haar, Be - cher, du schwebst, Be -

molto cresc.

cre -

Ped.

scen -

Ped.

do

Ped.

do

Ped.

17

oder *ad- nadj*
hit *ad- rad- seet*

als trun - ken gar. *ad- rad- seet* ritard.

- cher, du schäumst, als trun - ken gar.

Al *molto string.* e rin - for - zando *Ph* *F#*

Ped. *molto string.* e rin - for - zando *Ped.* *poco rit.*

Volles Werk.

Allegro appassionato.

[illegible]

The image shows a page of a musical score, likely for a voice and piano piece. The score is written in German and includes a large watermark reading "ZENEA KADÉMIA LISZT MŰZEUM". The music is in the key of B-flat major (two flats) and 4/4 time. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "Gut", "Heil", "wird stets um mich sein, — wird stets um mich". The score includes various musical notations such as triplets, slurs, and dynamic markings like "f" (forte) and "a tempo". The piano part features complex arpeggiated figures and chords. The vocal part has a melodic line with some ornamentation. The page is numbered "3" in the bottom right corner.

Handwritten notes at the top left: *del. still*

sein!

1

2

ff *ad.*

3

4

ff Gut



ZENEAKADÉMIA
LISZT MÚZEUM

ritard.

Heil wird stets um mich sein, — wird stets um mich

szell *reám az elől* *reám az elől*

ZENÉAKADÉMIA

LISZT MÚZEUM

Tempo I. (Andante mosso.)

sein. Mein Gott der

(Cb*) NB. (Ab) (Gb) (A#)

Ped. * Ped. *

*) NB. Das Pianoforte übernimmt hier wieder die Harfenparthie.

Rein *do-mom* *Se*

ist mein Hirt, was

Ad. *Ab*

Ad.

legg *no-lein* *Se*

fehlt mir je, was

cre- *scen-* *do*

Ad. *Ad.*

LISZT MUZEUM

legg *no-lein*

fehlt mir je?

8

Ad. *rinforz.*

Sehr ruhig.
p
 Im - mer - dar,
 (Cis u. E vorbereiten A vorb.)

loco
dim.

pp
 im - mer - dar bleib' ich im Haus des
 (C vorb.)

Ped.

Herrn, und im - mer -

in Es
Ped.
f
sempre p

espressivo

dar

bleib' ich

im

Haus

des

Ped.

Ped.

Ped.

Herrn,

im - mer - dar,

immer-

Ped.

Ped.

Ped.



ZENEAKADÉMIA

ZENEMUSEUM

dar

bleib' ich

im

Haus

des

Ped.

Ped.

Ped.

ritard.

Herrn, im Haus des

Ped. *

Herrn!

ruhig.

mf *Ped.* *

immer nur 4 Fuss.

Mein Gott,

Ped. *

meine Gott,

rit.

der ist mein Hirt!

rit.

pp

pp

ritenuto e smorzando

pp

ritenuto e smorzando

ppp

*Exemplar des Compositions de
Liszt et de ses élèves*
Liszt, Franz



ZENEAKADÉMIA

LISZT MÚZEUM

vij



ZENEAKADÉMIA

LISZT MÚZEUM

