

E 100

B 5460

Au grand maître Liszt
de la part de son
admirateur
J. Selmer



Zeneművészeti
Főiskola
Budapest

A Mad^e Erika Nissen.

SIX
Petits Morceaux

caractéristiques

pour Piano

par LISZT MŰZEUM

JOH. SELMER.

Op. 3.

Propriété de l'Éditeur.

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Idylle.

Allegretto, ma non troppo. (M. M. ♩ = 120)

Johan Selmer, Op. 3.

Csupa
vad
kiszámolt



ritard. *molto rit.* *una corda* *p* *pp*

ritard. *cresc.* *p* *a*

tempo *ritard.*

a tempo *p* *dim. e ritard.* *pp*

due Ped.

Jeu d'enfants.

Allegro e leggiero. (M. M. ♩ = 136)

2.

The first system of musical notation is in 2/4 time, key of D major (two sharps). It features a piano (p) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

rit. *a tempo*

The second system continues the piece, marked with a ritardando (rit.) and then returning to the original tempo (a tempo). The musical texture remains consistent with the first system.

f *mf* *p*

The third system shows dynamic variations, including fortissimo (f), mezzo-forte (mf), and piano (p). The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs.

ritard. *a tempo* *f* *f*

The fourth system includes a ritardando (ritard.) section followed by a return to tempo (a tempo). Dynamics range from piano (p) to fortissimo (f). The left hand has a more active role with moving lines.

p *f* *p* *f*

The fifth system continues with alternating piano (p) and fortissimo (f) dynamics. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

f *p* *f* *p* *rit.*

The sixth system concludes the piece with a final ritardando (rit.) section. It features a mix of fortissimo (f) and piano (p) dynamics, ending with a series of chords in the right hand.

rit. 7

a tempo

recitando *p* *una mano* *poco rit.*

a tempo *f* *m.d.*

Ossia: più facile. *f*

mf *decresc.*

p *pp* *una corda* 8

Regrets du pays.

Pensée norvégienne.

Andante. (M. M. ♩ = 88)

*legato ed arpeggiato ad libitum**)

hem side & telum

poco acceler. *rit.* **Allegro non troppo. (♩ = 120)**

*) La 1^a volta tranquillo, la 2^a volta misura libera (rubato).

meno allegro a tempo



Tempo primo, ma rubato.

quasi più passionato e con impazienza.

poco rit.



acceler. molto

rit. sempre



Viens danser, viens!

Tempo di Mazurka. (M. M. ♩ = 138)

4.

p *poco ritenuto* *f con fuoco*

p *f* *f* *p*

rit. *p* *mf*

1. *f* *poco rit.* *p* *più vivo e molto capriccioso*

(le due mani) *dolcissimo e leggiero*

pressando *molto cresc. ff* *p*



Conte populaire.

5. *Andante.* *p* *Allegretto quasi Andantino.* *p semplice*

Agitato. *f* *p*

cresc. *ff* *ritard.*

meno agitato *p* *f*

The musical score is written for piano and consists of five systems. The first system is marked 'Andante.' and 'Allegretto quasi Andantino.' with a piano 'p' dynamic. The second system continues the 'Allegretto quasi Andantino' tempo. The third system is marked 'Agitato.' and starts with a forte 'f' dynamic, ending with a piano 'p' dynamic. The fourth system includes 'cresc.' and 'ff' markings, followed by 'ritard.'. The fifth system is marked 'meno agitato' and features piano 'p' and forte 'f' dynamics. A large watermark 'ZENAKADEMIA LISZT MÚZEUM' is visible across the middle of the page.

tranquillo *ritard.*

p

più rit. ed espressivo *a tempo*

p

Andante.

mf

il basso ben marcato *ritard.*

f

tempo *Andante.*

p *pp*

due Ped.

Sauts de joie.

Molto vivo e giocoso. (M. M. ♩ = 152)

6.

f *pp* *f* *f* *p* *subito* *f* *ff*

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*largo
e maestoso tempo primo*

15

acceler. *fff*

mf *mf* *p*

pp *molto cresc.* *f*

pp *ff*

martellato *m.s.*

poco rit.

pp *a tempo* *poco rit.* *molto riten.* *viracissimo* 8

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