

F. LISZT

gewidmet.

FÜNF FANTASIESTÜCKE

von

E. JANTSCH.



ZENEAKADÉMIA

LISZT MÚZEUM

Abbé Doctor FRANZ LISZT

in bester Vorrichtung erhalten

Fünf Fantasiestücke

für das Pianoforte



ZENEAKADÉMIA

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2526.
2956

B 2956
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in tiefster Verehrung gewidmet.



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für das Pianoforte

von



EDUARD JANTSCH.

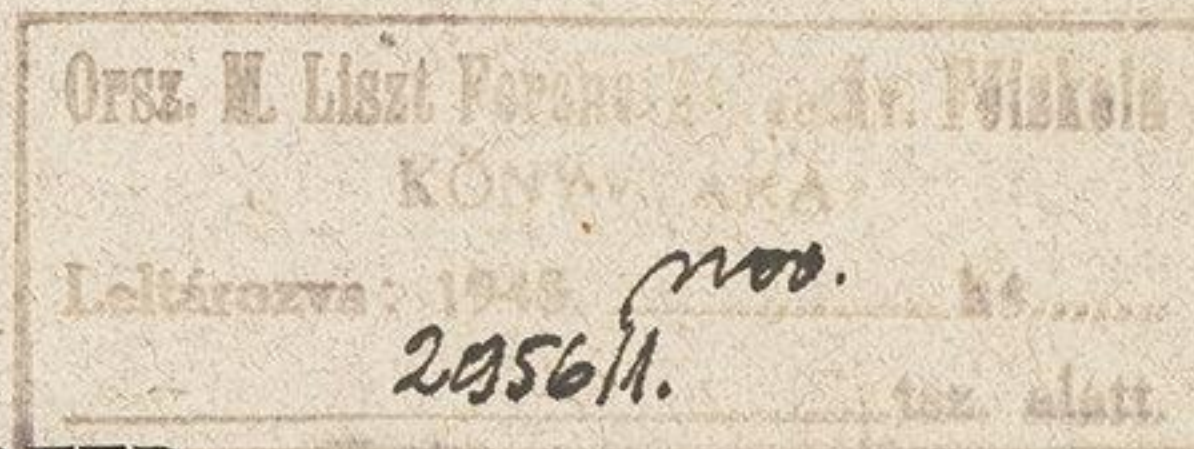
ZENEAKADÉMIA

Op. 6.
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ZENEAKADÉMIA

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~~2596~~

Nº 1.

zenei érvésségi
* Főiskola *
Budapest

Mässig schnell. $\text{♩} = 104$.

Massig schneil. ♩ = 104.

p

ritard.

a tempo

ritard. *zart*

p

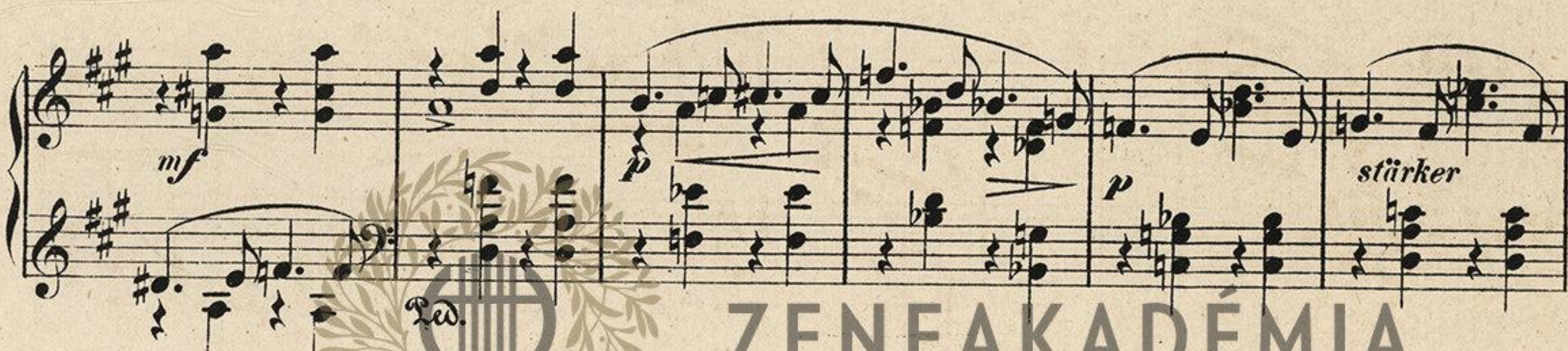
mf *f*

ritard. *ritard.* *

R.H. L.H.
markirt
cresc.
ausdrucksvoll
p
poco riten.
Innig.
molto riten. e dim.
pp a tempo
Die Accorde arpeggiert
pp
mf
cresc.

1057

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings. The dynamics include *stärker*, *ff*, *poco rit.*, *pp*, *mf*, *f*, *espress.*, and *pp scherzando*. The tempo markings include *poco rit.* and *pp scherzando*. The notation is in a key with two sharps (F# and C#) and a 3/4 time signature. The page is numbered 1057 at the bottom center.



Nº 2.

Heiter. $\text{♩} = 104.$

p

mf

f *zögernd*

p

p



1057

First system of musical notation, measures 1-4. Treble and bass staves with various dynamics and articulations.

Second system of musical notation, measures 5-8. Treble and bass staves with dynamics and articulations.

Third system of musical notation, measures 9-12. Treble and bass staves with dynamics and articulations.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dynamics and articulations.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dynamics and articulations.

Nº 3.

Leidenschaftlich bewegt. $\text{♩} = 108$

The musical score is written for piano and bass. It consists of five systems of music. The first system is marked 'Leidenschaftlich bewegt. $\text{♩} = 108$ '. The first two systems are in the key of B-flat major (two flats). The third system is in the key of B-flat major. The fourth system is marked 'Im Tempo' and is in the key of B-flat major. The fifth system is in the key of D major (two sharps). The score includes various musical notations such as dynamics (*p*, *mf*, *f*, *pp*), articulation (*zögernd*, *abnehmen und zurückhalten*, *zunehmen*), and fingerings (e.g., 1, 2, 3, 4, 5). There are also asterisks (*) and 'Lw.' markings below the staves.

Im Tempo 2

f sehr zurückhalten *mf* *pp*

sehr zunehmen

I. Tempo

f zurückh. *langsamer* *p*

p *abnehmen und*

I. Tempo

zurückhalten *p* *sf*

zurückhalten *p*

1057

Die Melodie hervorgehoben.

tremolando
Pmarkirt

tremolando

Ad.

Ad.

Ad.

beschleunigt

Ad. *

I. Tempo.

f *zurückgeh.* *p*

Ad.

stärker

Ad.

beschleunigt

Ad. *

I Tempo.

f *zurückhalten*

Ad.

First system of the musical score. The right hand features a rapid sixteenth-note scale. The left hand has a few chords. The tempo marking *And.* is present. The dynamic marking *pp zart* is written above the right hand.

Second system of the musical score. The right hand continues with a scale, marked *zögernd* (hesitatingly). The left hand has a more active line. The dynamic marking *f* (forte) is written above the left hand.

Third system of the musical score. The right hand has a triplet of eighth notes. The left hand has a continuous sixteenth-note pattern. The dynamic marking *pp sehr zart* (pianissimo very soft) is written above the right hand.

Fourth system of the musical score. The right hand has a triplet of eighth notes. The left hand has a continuous sixteenth-note pattern. The dynamic marking *zunehmend* (increasing) is written above the right hand.

Fifth system of the musical score. The right hand has a triplet of eighth notes. The left hand has a continuous sixteenth-note pattern. The dynamic marking *zurückhalten* (hold back) is written above the right hand.

I. Tempo.

f markirt

ad.

nach und nach

ad.

immer stärker und leiden

ad.

schaftlicher bis zum

ad.

I. Tempo



First system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes. There are two asterisks (*) below the staff, one under each measure.



Second system of musical notation. The bass staff includes fingerings: 4, 1, 1, 2, 1, 2. The word *zögernd* is written above the bass staff. There are two asterisks (*) below the staff, one under each measure.



Third system of musical notation. The bass staff includes fingerings: 5, 1, 3, 2, 1, 2, 3. There are two asterisks (*) below the staff, one under each measure.



Fourth system of musical notation. The bass staff includes fingerings: 5, 1, 3, 2, 1, 2, 3. There are two asterisks (*) below the staff, one under each measure.



Fifth system of musical notation. The bass staff includes fingerings: 5, 1, 3, 2, 1, 2, 3. There are two asterisks (*) below the staff, one under each measure.



Sixth system of musical notation. The word *dimin. e ritard. molto* is written below the bass staff. There are two asterisks (*) below the staff, one under each measure.



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ZENEAKADÉMIA

LISZT MÚZEUM

FÜNF FANTASIESTÜCKE.

Nº 4.

Eduard Jantsch.

Nicht schnell. ♩ = 152.

espressivo

p

espressivo

dim. e poco riten.

p a tempo

mf

p zart.

pp

dim. e ritard.

LW.

auf jeden Takt.

First system of musical notation, piano part. Treble and bass staves. Dynamics: *p*. Tempo: *Ad.*. Markings: *Ad.*, *p*, and asterisks.

Second system of musical notation, piano part. Treble and bass staves. Dynamics: *p*, *f*. Tempo: *Ad.*. Markings: *zögernd*, *molto cresc. e espressivo*, and asterisks.

Third system of musical notation, piano part. Treble and bass staves. Dynamics: *p*. Tempo: *Ad.*. Markings: *cres*, *cen*, *do*, and *auf jeden Takt*. A large watermark "ZENAKADEMIA LISZT MŰZEUM" is visible across the system.

Fourth system of musical notation, piano part. Treble and bass staves. Dynamics: *f*, *p*. Tempo: *Ad.*. Markings: *espress.*

Fifth system of musical notation, piano part. Treble and bass staves. Dynamics: *p*. Tempo: *Ad.*. Markings: *cre*, *scen*, *do*, and *espress.*

f *mf* *f*

a tempo *poco ritard.*

Qw. *Qw.* *Qw.* *Qw.* *Qw. simile*

mf *p* *p*

a tempo *poco ritard.*

Qw. *Qw.* *Qw.*

p *p*

a tempo *poco ritard.*

Qw. *Qw.* *Qw.* *Qw.*

p *p*

a tempo *poco ritard.*

Qw. *Qw.* *Qw. auf jeden Takt* *Qw.*

mf *dim.-e-rit.*

a tempo *poco ritard.*

Qw. *Qw.* *Qw.* *Qw.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with some grace notes. Bass staff has a rhythmic accompaniment of chords. Dynamics: *p* (piano) in both staves.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) in the bass staff, *pp* (pianissimo) in the treble staff. There are four *ad.* (ad libitum) markings under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *espress.* (espressivo) in the treble staff, *mf* (mezzo-forte) in the bass staff. There are two *ad.* (ad libitum) markings under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *molto cresc.* (molto crescendo) in the bass staff, *f* (forte) in the treble staff, *zögernd* (hesitatingly) in the bass staff. There are four *ad.* (ad libitum) markings under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *mit grösstem Ausdruck.* (with the greatest expression) in the bass staff, *f* (forte) in the treble staff, *zögernd* (hesitatingly) in the bass staff, *p* (piano) in the treble staff, *zart* (softly) in the bass staff. There are four *ad.* (ad libitum) markings under the bass staff.

crescendo *f* *dim. e rit.* *pp*

Ad. *Ad.* *Ad.* *

p ohne Pedal

pp *p* *mf* *f* *zögernd*

Ad. *Ad.* *Ad.* auf jeden Takt

p *p* *cresc.* *f*

ff *f* *ritard. e dim. molto*

8

a tempo

pp *p* *pp*

ohne Pedal. *markirt.* *stärker*

8 *3*

ped. *

espressivo *a tempo*

mf *ritard.* *molto ritard.* *pp* *p*

ped. *R. H.* *ped.* *ped.*

ausdrucksvoll

pp *p*

ped. *ped.* *ped.* *R. H.* *ped.* *ped.* *

mf *p* *f* *ritard.*

ped. *ped.* *ped.* *ped.* *ped.*

mit Ausdruck

p *ppp*

ped. *pp*

Nº 5.

Ziemlich schnell. ♩ = 160.

Eduard Jantsch.

pp *p* *zart*

mf *p*

mf *p* *mf*

pp *mf* *p* *cresc. e ritard.*

a tempo
mf

f

ad. *ad.* *ad.* *ad.* *ad.* *ad.* *ad.*

ritard

ad. *ad.* *ad.* *ad.* *ad.* *ad.* *ad.* *ad.*

p

diminuendo

ad. auf jeden Takt

pp

ad.

Die Melodie markirt

Leidenschaftlich bewegt
mf

ad. *ad.*

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat). The system includes a first ending bracket marked with an '8' and a repeat sign. Dynamics include *f* and *pp*. The tempo marking *And.* is present.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment changes to a more complex pattern. The system includes a first ending bracket marked with an '8'. Dynamics include *pp* and *poco ritard.*. The tempo marking *And.* is present.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment changes to a more complex pattern. The system includes a first ending bracket marked with an '8'. Dynamics include *pp* and *a tempo*. The tempo marking *And.* is present.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment changes to a more complex pattern. The system includes a first ending bracket marked with an '8'. Dynamics include *pp* and *a tempo*. The tempo marking *And.* is present.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment changes to a more complex pattern. The system includes a first ending bracket marked with an '8'. Dynamics include *pp* and *a tempo*. The tempo marking *And.* is present.

dimin - e - ritard.

p

pp langsamer

p

mf

mf

p

espressivo

f

molto ritard.

1058

a tempo
f sempre

stärker.
f

ZENEAKADÉMIA
LIZI MÚZEUM

Handwritten musical score for piano, consisting of six systems of staves. The score includes various musical notations, including notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- ff* (fortissimo)
- fff* (fortississimo)
- ritard. molto* (ritardando molto)
- diminuendo* (diminuendo)
- pp* (pianissimo)
- ppp* (pianississimo)
- langsamer* (slower)
- ♩. auf jeden Takt* (half note on every beat)

Other markings include *♩.* (half note) and *♩.* (half note) at the end of measures.

1996 JÚN - 4



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