



# NÉGY ZENEMŰ

## 1. „Magyar Rhapsódia”

6ik magyar ábránd  
zongorára két kézre. Ára 1 Ft. 50 kr.

## 2. „A Hegedős” (Hevesi József)

Ballada magyar irányban  
énekhangra zongorakísérettel. Ára 80 kr.

## 3. „Távol tőle” ábránd-kép.

Suite de Valses  
zongorára két kézre. Ára 80 kr.

## 4. Három eredeti magyar dal”

énekhangra zongorakísérettel. Ára 90 kr.

a.) „Csillagos az ég, szép csillagos” (Gyulai Pál.)

b.) „Az édes almának piros a virága” (Jmrefi )

c.) „Holdas éjben, erdő mélyen” (Komócsy József.)

Szerző

# Ábrányi Kornél.

Szerző sajátja.

A négy szám ára összesen 4 Ft.

KAPHATÓ

TÁBORSZKY és PARSCH  
NEMZETI ZENEMŰ-KERESKEDÉSÉBEN  
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Nagyságos Schönherr Antalné szül. Csasz Anna úrhölgynek.  
I.

# Magyar Rhapsodia.

6<sup>ik</sup>. magyar ábránd magyar népdalok felett.

Ábrányi K.

Moderato.

*p* *pocof*

Ped. \* Ped. \* Ped.

*cresc.* *f* *sempre*

Ped. \* Ped. \* Ped.

*poco a poco cresc.*

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

*sempref* *e poco a poco animato*

Ped. \* Ped. *Basso marc.* \* Ped. \* Ped.

2/4 2/4

Detailed description: This is the first system of the musical score. It consists of four staves. The top two staves are the treble and bass clefs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a piano (*p*) dynamic and includes a *pocof* (poco fortissimo) section. The bottom two staves are the bass and treble clefs. The first staff of this system has a bass clef, and the second has a treble clef. It includes dynamic markings like *cresc.* (crescendo) and *f* (forte). There are several *Ped.* (pedal) markings, some with asterisks, and a *sempre* marking. The system concludes with a *Basso marc.* section and a change to a 2/4 time signature.

Poco mosso.

8

*f*

*sempre cresc.*

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

This system contains the first two staves of music. The upper staff features a melody with eighth-note patterns and dynamic markings. The lower staff provides a bass line with chords and includes several 'Ped.' (pedal) markings with asterisks.

*e ac - ce - le - ran - do*

*ff rinf.*

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

This system contains the next two staves. The upper staff includes the lyrics 'e ac - ce - le - ran - do' and a dynamic marking of 'ff rinf.'. The lower staff continues the bass line with 'Ped.' markings.

*brillante*

*veloce.*

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

This system contains the next two staves. The upper staff is marked 'brillante' and features a melodic line with slurs. The lower staff is marked 'veloce.' and includes 'Ped.' markings.

*ff*

*leggierissimo.*

*rapidamente.*

Ped. \* Ped. \*

This system contains the next two staves. The upper staff is marked 'ff' and 'leggierissimo.', featuring a rapid, light melodic line. The lower staff is marked 'rapidamente.' and includes 'Ped.' markings.

*f*

*stringendo*

*strepitoso*

Ped. \* Ped. \*

This system contains the final two staves. The upper staff is marked 'f' and 'stringendo', featuring a melodic line with slurs. The lower staff is marked 'strepitoso' and includes 'Ped.' markings.

„Nincsen annyi tenger csillag az égen“  
Andante.

First system of the piano score. It features a treble and bass clef with a key signature of one sharp (F#). The music includes a trill (tr.) and a long note (lungo). Dynamics include *poco dim.* and *p*. Performance markings include *poco accel.* and *ten.*. Pedal points are indicated with *Ped.* and asterisks.

Second system of the piano score. It includes markings for *f rubato.*, *ten.*, *mezza.*, *pp zephiroso.*, *trem.*, *tr. 5*, and *poco f quasi cem.*. Pedal points are marked with *Ped.* and asterisks.

Third system of the piano score. It includes markings for *trem.*, *tr.*, *poco rit. espress.*, and *f*. Pedal points are marked with *Ped.* and asterisks.

Fourth system of the piano score. It includes markings for *poco cresc.*, *dim.*, and *p*. Pedal points are marked with *Ped.* and asterisks.

Fifth system of the piano score. It includes markings for *trem.*, *tr. 5*, *f rubato*, *tr.*, *rit.*, and *tr. 9*. Pedal points are marked with *Ped.* and asterisks.

*f espress. molto.*

*rallent.*

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

*pp legghierissimo.*

*trem.*

*p*

*sempre p*

*sempre legato ben pronunciato*

Ped. \*

*m.t.*

*m.g.*

*m.g.*

*poco f*

Ped. \* Ped. \*

*cresc.*

Ped. \*

*p*

*poco rit.*

Ped. \* Ped.

in tempo

8 5 6

*f* *legg.* *p*

Ped. \*

*f* *f* *f*

*m.l.* *m.g.*

leggero 8

ben marcato

Ped. \*

8 5 brillante

*m.l.* *m.g.*

6

7 7 8 7

Ped. \*

lungo trem.

Meno mosso.

*sempre p* *espress.*

Ped. \*

dolente

rit.

4 1

trem.

*p*

Ped. \*



*poco cresc.* *ben marcato* *m.g.*

2 5 2 1 2 1 4 5

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

*m.g.* *p* *m.g.*

2 5 1 2 5 1 5 2 1 1 1 1

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

*poco f* *poco rit.* *tempo* *deciso*

5 1

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

*energico* *sempre f*

Ped. \*

*rit.* *p* *trem.* *p*

4 1

2/4

*ad libitum.*

*poco f* *calando*  
Ped. \*

*Andantino e grazioso.*

*p* *cresc.*  
Ped. \* Ped. \*

*p* *scherz.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco f*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco riten.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco mosso.*

*cresc.*

Ped. \* Ped. \*

*poco f*

Ped. \* Ped. \*

*ben marc.*

*cresc.*

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

*in tempo*

*poco rit.*

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

*leggero*

*p*

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



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line. Pedal markings are present below the bass staff: Ped., \* Ped., \* Ped., \* Ped., \* Ped., \* Ped., \*

Second system of musical notation. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line. Pedal markings are present below the bass staff: Ped., \*. The word *delicato* is written above the treble staff. The number 9 is written above the first measure, and 10 above the second measure. The number 6 is written above the third measure. The word *poco rit.* is written above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line. Pedal markings are present below the bass staff: Ped., \* Ped., \* Ped. The tempo marking *Molto vivo.* is written above the treble staff. The dynamic marking *f* is written below the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line. Pedal markings are present below the bass staff: Ped., \* Ped., \* Ped., \*. The dynamic marking *f sempre cresc.* is written below the treble staff. The lyrics *e ac - ce - le - ran - do.* are written below the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a supporting line. Pedal markings are present below the bass staff: Ped., \* Ped., \*. The tempo marking *scherz.* is written below the treble staff. The dynamic marking *m.d.* is written below the treble staff.

3 3

*f*

Ped. \* Ped. \*

*sempref*

5 8 10

*ff*

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

6 8

*leggierissimo*

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

*ben marcato*

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

*brillante*

*ff trem.*

*m.g.* *m.g.* *m.g.* *m.g.*

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

mg trem. volante

Ped. Ped. \*

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It features a melody with a tremolo effect and a dynamic marking of *mg*. The lower staff has a bass clef and contains a bass line with several pedaling marks labeled "Ped." and an asterisk. A measure rest of 8 measures is indicated at the beginning of the second measure.

vivacissimo con forza rapidamente

11 18

Ped. \*

This system contains the third and fourth staves. The upper staff continues the melody with a dynamic marking of *con forza* and a tempo marking of *vivacissimo*. It includes a measure rest of 7 measures. The lower staff features a bass line with a dynamic marking of *rapidamente* and a tempo marking of *vivacissimo*. It includes a measure rest of 7 measures and two fingerings, 11 and 18, indicated above the notes. Pedaling marks "Ped." and an asterisk are present.

Prestissimo. ff

Ped. \*

This system contains the fifth and sixth staves. The upper staff has a dynamic marking of *ff* and a tempo marking of *Prestissimo.*. The lower staff continues the bass line with a dynamic marking of *ff* and a tempo marking of *Prestissimo.*. Pedaling marks "Ped." and an asterisk are present.

sempre ff 10 10 20

Ped. \*

This system contains the seventh and eighth staves. The upper staff has a dynamic marking of *sempre ff* and includes fingerings 10, 10, and 20. The lower staff continues the bass line with a dynamic marking of *sempre ff*. Pedaling marks "Ped." and an asterisk are present.

21 ff

Ped. \*

This system contains the ninth and tenth staves. The upper staff has a dynamic marking of *ff* and includes a fingering of 21. The lower staff continues the bass line with a dynamic marking of *ff*. Pedaling marks "Ped." and an asterisk are present.

Zimay Lászlónak baráti tisztelettel.

2.

## A hegedős.

(Hevesi József.)

Ballada magyar irányban.

Ábrányi K.

Ének.

Tempo deciso.

Zongora.

*sempref*

*poco riten.*

Andante.

Szel - lő sut-tog bú-san sir a he-ge - dő, hang - ja oly lágy, o - lyan bú-san

*p*

*p*

Ped. \*Ped.

e - pe - - dő mé - lán - me-reng, mé - lán -

Ped. *f stringendo* \* Ped. *sempre f* \* Ped. \*

me-reng, majd mint vihar, majd mint vi-har ront, zúz, tör:

*p* *f stringendo* *sempre f* *decresc. p*

Ped. \* Ped. \*

Tempo deciso.

*espressivo*

„Te-me - tö - ben lát - ta - lak meg e - lő - szőr:“

*espressivo* *p* *calando*

Ped. \*

Allegretto.

*poco cresc.*

*p dim.*

Szel - lő sut - tog, mé - lán rezg a hold - su - gár, csil - lág ra - gyog s el - röp - pen az

*p* *cresc.* *pp*

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

*calmato.*

*poco f*

il - lat ár tün - dér áb - ránd a he - ge - dő hang - já - ban:

*p* *poco f* *poco f*

Ped. \*

„Er - dő, erdő, sű - rű er - dő ár - nyá - ban:“

*poco animato*

*poco animato*

Ped. \* Ped. \*



Tempo Allegretto.

*p dolce*

*sempre p*

Csön - des minden,

nem leng a lágy fu - va - lom,

hall - gat a szív

*p dolce*

*sempre p*

Ped.

\*Ped.

\*Ped.

\*Ped.

*cresc.*

sél - me - reng a

bús dalon,

hege - dő sir

*cresc.*

\*Ped.

\*Ped.

\*Ped.

\*

*f* mint csaló - gány az á - gon:

*f con anima* „Szeretlek én egyet - lenegy vi - rá -

*espress.*

8

\*Ped.

\*Ped.

\*Ped.

\*Ped.

\*

gom“

*decresc.*

*p*

Ped.

\*Ped.

\*Ped.

\*

*p e rit.* *p* *poco rit.*

Ped.

**Tempo deciso.**  
*poco animato*

Cseng a po - hár, cseng a po - hár, gyön - gyö - zik az arany nedv, a - rany -

*p* *f*

Ped.

nedv, há - borogva rom bol, tombol a vad kedv, a vad kedv.

*cresc.* *cresc. tr.*

Ped.

Vig ze - ne - szó a vihart túl - ki - ált - ja, ki - ált - ja:

*f*

Ped. \* Ped. \*

„Korcs-má ros - né bort i - de a ku - pá - ba, ku - pá - ba.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: „Korcs-má ros - né bort i - de a ku - pá - ba, ku - pá - ba. The piano accompaniment features several triplet figures in both hands. Pedal markings are present: 'Ped.' at the beginning, and '\* Ped.' at two other points.

*con fuoco*  
*f*  
Si-költ a szél,  
*f con fuoco*

This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics: Si-költ a szél, The piano accompaniment includes triplets and dynamic markings: *sempre f* and *f con fuoco*. Pedal markings include 'Ped.', '\* Ped.', and '\* Ped.'.

*f*  
vil-lám ci - káz meny-dő-rög, meny-dő-rög,  
*f*

This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics: vil-lám ci - káz meny-dő-rög, meny-dő-rög, The piano accompaniment features dynamic markings: *f*, *sempre f*, and *f*, and the tempo marking *tempetuoso*. Pedal markings include 'Ped.', '\* Ped.', and '\* Ped.'.

This system shows the piano accompaniment for the final part of the page. It features decuplet figures in the bass line, indicated by the number '10' above the notes. Pedal markings include 'Ped.', '\* Ped.', and '\* Ped.'.



*f* csil - laghullt le, egy li - li - om el - tö - rött, he - ge - dő - nek *quieto*

sziv - szak - ga - tó a hang - ja: „Te - me - *ten.* *poco f*

*ten.* *p* *p* *lugubre*

*espress.* *ten.* tés - re szól a fa - lú harang - ja: *p*

**Tempo I.** *p* Csil - lag - ta - lan, ső - tét az ég, szél süvölt,

*quasi recitato* *p* *riten.* *p* *Ped.* *\* Ped.* \*

*poco animato*

*p* *rit.*

te - me-tó - ben ha - lál ma - dár sir, ü - - völt, fut a li - dérc,

*cresc.* *rit.* *p*

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

*p* *ten.*

zörg a haraszt, árny o - son, o - son, meg - áll s föl - jaj - dul egy sir - halmon.

*ten.*

*f* *declamato* *f* *cresc.*

Itt a ze - nész szét - zú - zta a he - ge - dőt, csö - röm - pöl - ve pat - tan - tak a hú - rok szét,

*ff* *ten.* *decresc.*

a he - ge - dős el - vesz - tet - te, el - vesz - tet - te az e - szét, az e - szét.

*ff* *ten.* *f* *decresc.*

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

3.  
Távol tőle.  
Ábránd-kép. (Suite de Valses.)

Ábrányi K.

Zongora.

Grave.

The first system of the musical score is in 3/4 time and begins with a *Grave* tempo. It features a piano introduction with a treble and bass staff. The bass line contains several triplet figures. Performance markings include *ten.* (tension) and *recitato* (recitativo) in the right hand, and *ten.* in the left hand. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating specific pedal points.

Tempo giusto.

The second system continues the piano introduction and is marked *Tempo giusto*. It features a treble and bass staff with a *p* (piano) dynamic. The right hand has a melodic line with a *con dolo.* (con dolore) marking. Pedal markings (*Ped.*) are present in the bass staff.

The third system continues the piano introduction. It features a treble and bass staff with a *p* dynamic. The right hand has a melodic line with a *cresc.* (crescendo) marking. The system concludes with two first endings, labeled 1. and 2., both marked *p*. Pedal markings (*Ped.*) are present in the bass staff.

The fourth system continues the piano introduction. It features a treble and bass staff with a *poco f* (poco forte) dynamic. The right hand has a melodic line with a *cresc.* marking. Pedal markings (*Ped.*) are present in the bass staff.

The fifth system continues the piano introduction. It features a treble and bass staff with a *sempre f* (sempre forte) dynamic. The right hand has a melodic line. Pedal markings (*Ped.*) are present in the bass staff.

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

*poco f* *espress.*  
Ped. \* Ped. \* Ped. \*

*f* *cresc.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sempre cresc.* *p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *p* *f* *p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *dolce.* *p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*leggero.*  
*poco f*

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

*f* *p*

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

*sostenuto.*  
*p* *ben cantato.* *poco f*

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

*espress. molto.* *poco ritenuto.*

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

*in tempo.* *p*

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

*cresc.* *p*

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



con anima.

*f* *leggiere.* *cresc.*

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

*energico.* *sempre cresc.*

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

1. 2. *meno mosso.* *p sempre legato.*

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

*poco rit.* *sempre p*

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

*cresc.*

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

*poco riten.*

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

*a tempo.*

*p* *p* *cresc.*

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

*a tempo.*

*poco rit.* *p*

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

*Tempo I.*

*p* *p*

Ped. \* Ped.

*cresc.*

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

*dim.* *f*

Ped. \* Ped. \*

*cresc.* *p*

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

*sempre cresc.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

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

*sempre de - - cres - - cen -*  
Ped. \* Ped. \* Ped. \*

*- do.* *p calando.* *pp* *ff*  
Ped. \*



Siposs Antalnak baráti tisztelettel.

## „Három eredeti magyar dal“

## 1. „Csillagos az ég, szép csillagos“....

(Gyulai Pál.)

Ábrányi H.

Ének.

Ábrándosan. (*Andante*.)

Zongora.

The musical score is written in G major and 4/4 time. It consists of three systems of music. The first system shows the vocal line and piano accompaniment. The piano part begins with a *p legato* marking. The second system contains the first two lines of lyrics: "Csil - la - gos az ég, szép csil - la - gos," and "Csil - la - gos az ég, szép csil - la - gos,". The piano accompaniment includes a *ten.* (tension) marking and a *molto riten.* (molto ritardando) marking. The third system contains the final two lines of lyrics: "ró - zsa - fa le - ve - le har - ma - tos." and "a szel - lő fu - val - ma bá - na - tos." The piano accompaniment includes a *poco f* (poco fortissimo) marking and a *rit.* (ritardando) marking. Pedal points are indicated with "Ped." and asterisks throughout the piano accompaniment.

Csil - la - gos az ég, szép csil - la - gos,  
Csil - la - gos az ég, szép csil - la - gos,  
ró - zsa - fa le - ve - le har - ma - tos.  
a szel - lő fu - val - ma bá - na - tos.

*f cresc.* *p* *sospirato.*

Kö - nyem-től har - ma - tos le - ve - le, é - ret - ted,  
 A szel - lő fu - val - ma so - ha - jom, é - ret - ted,

*f cresc.* *p*

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

*stretto.* *ten.*

é - ret - ted, é - ret - ted, é - ret - ted hul - la le,  
 é - ret - ted, é - ret - ted, é - ret - ted an - gya - lom.

*p* *riten.*

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

*f espress.* *p*

kö - nyem-től har - ma - tos le - ve - le é - ret - ted, é - ret - ted,  
 a szel - lő fu - val - ma so - ha - jom, é - ret - ted, é - ret - ted,

*f con anima.* *p*

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

*stretto.* *ten.* *ten.*

é - ret - ted, é - ret - ted hul - la le!  
 é - ret - ted, é - ret - ted an - gya - lom!

*stretto.* *ten.* *p* *dim. et rall.* *pp*

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

## 2., „Az édes almának piros a virága“

(Imrefi.)

**Ének.** Enyelegve. (*Allegretto*) *ten.* *poco accel.* Ábrányi K.

Az é - des al - má - nak pi - ros a vi -

**Zongora.** *p* *ten.* *poco accel.*

*Ped.* \*

*poco rit.* *in Tempo.*

rá - ga, é - des a ró - zsám - nak pi - ciny pi - ros

*poco rit.*

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

*tempo.* *ten*

szá - ja, csa - lo - gány az aj - ka, - haj - nal az or - cá - ja,

*poco rit.* *tempo.* *ten*

*Ped.* \*

*poco accel.* *poco rit.*

en - gem ugy - se a - lig me - rek, a - lig me - rek, a - lig

*poco accel.* *poco rit.*

*in Tempo.* *ten.*

me - rek néz - ni rá - ja, csa - lo - gány az aj - ka, *ten.*

*in Tempo.* *ten.*

*poco accel.* *poco rit.*

haj - nal az or - cá - ja, en - gem ugy - se a - lig me - rek, a - lig me - rek,

*poco accel.* *poco rit.*

*in Tempo.*

a - lig me - rek néz - ni rá - ja.

*in Tempo.* *p*

## 3. „Holdas éjben, erdő mélyen“

(Komócsy József.)

Ábrányi K.

**Ének.** Moderato. (*Mélázva.*)

**Zongora.** *placido.* *poco rit.* *poco f* *cresc.* *Poco mosso. ben mesuré.* *poco rit.* *ten.* *sempre p*

Hol-das éj-ben, er-dő mé-lyen,  
 mi csil-log a tó vi-zé-ben? Csil-lag sú-gár für-dik be-ne,  
 mint-ha ott is egy ég len-ne. A resz-ke-tő  
 fa-le-ve-lek ez-üst fény-ben tün-dök-le-nek,

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



*sotto voce.* *ten.*

Tün - dér fá - tyol bo - rúl rá - jok ugy suttog - nak a vi - rá - gok.

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

*animato.* *f*

Lágy vil - la - nu szel - lők szár - nyán

*sempre piano e ritard.* *poco f* *cresc.*

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

*cresc.*

be - leb - ben a tit - kos árny - ba hol bo - gár - kák zöl - des fé - nye,

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

*con anima.* *ten.*

mint - ha smaragd láng - gal ég - ne. mint - ha smaragd láng - gal ég - ne.

*f* *poco string. e con anima* *sempre f*

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

*leggiero.*  
*poco dim. e rit.*

*Ped.* *Tempo I.* \* *Ped.* \*

Hol - das éj - ben er - dő mé - lyen, tit - kos árny ban cso - dás fény - ben

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

*poco f*

tün - dé - ri é - des i - gé - zet, sze - re - lem - re, dal - ra, dal - ra,

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

*f* *ten.*

sze - re - lem - re dal - ra dal - ra kész - tet.

*f* *p* *pp*

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

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