

Drei ungarische Idyllen für die Violine

- Nº 1. Abschied von Nieder-Ungarn... Alföldi bucsúhangok.
„ 2. Der Sohn der Haide... Puszták fia.
„ 3. Heimaths = Sehnen... Honvágy.

componirt von

KÉLLER BÉLA.

Op. 134.

Preis jeder Nummer mit Klavierbegleitung M. 1,50.

Sextettbegleitung (Streichinstrumente und Clarinette) zu jeder Nummer n. M. 1,50.
Orchesterbegleitung zu jeder Nummer n. M. 4,...

Ausgabe für Klavier allein.

Nº 1. Preis M. 1, ... Nº 2. Preis M. 1,20. Nº 3. Preis M. 1, ...

Eigentum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.

LEIPZIG,
C. F. W. SIEGEL'S MUSIKALIENHANDLUNG.
R. LINNEMANN.

Abschied von Nieder-Ungarn.

Alföldi bucsúhangok.

Réler | Béla Op. 134. N° 1.

Adagio.

Violino.

Piano.

Violino. *pp*

Piano. *pp* *rit.*

sul G.

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

p *ff* *p* *ff*

ped. *

pp rit. *f* *poco più* *f*

p *ff* *p* *f*

ped. *

Tempo I.

pp dolce assai *pp* *p* *rit.*

Echo.

p *pp* *rit.*

Allegro.

ppoco più lento poco a poco accelerando *a tempo* *f* *a tempo*

ppoco più lento *ppoco più lento*

a tempo *f* *a tempo* *p* *f a tempo* *p*

f *f*

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The grand staff also begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes.

Second system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff contains the instruction *f alla zingara* and *strisciato*. The grand staff contains the instruction *f gehämmert* and *ped.* (pedal). A star symbol (*) is located at the end of the system.

Third system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff contains the instruction *p* and *f*, and the instruction *più mosso*. The grand staff contains the instruction *p* and *f più mosso*.

Fourth system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff contains a series of sixteenth-note runs. The grand staff contains a series of eighth-note runs.

Adagio.

piu.

arco.

p

*A reményhez (an die Hoffnung)
altungarisches Lied von Csokonay.*

*cresc.
trem.*

f

p

ped. *

Ungarische Volkshymne von Franz Erkel.

sul G

pp

p

pp

p

f pp rit.

f

pp rit.

rit.

ff

pp rit.

ff

p

ff

p

ped. *

ped. *

Allegro vivo.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a dynamic marking of *sf* and featuring a series of sixteenth-note runs. The middle and bottom staves are a grand piano accompaniment in bass clef, with a dynamic marking of *ff* and a *p* marking. The piano part includes a *tr* (trill) marking and a *f* marking. The key signature has one flat, and the time signature is 2/4.

The second system continues the musical score with three staves. The top staff has a dynamic marking of *f* and contains sixteenth-note runs. The middle and bottom staves are the piano accompaniment, with a dynamic marking of *f* and a *p* marking. The piano part includes a *tr* (trill) marking. The key signature and time signature remain the same as in the first system.

The third system of the musical score consists of three staves. The top staff features sixteenth-note runs with a dynamic marking of *f*. The middle and bottom staves are the piano accompaniment, with a dynamic marking of *f* and a *p* marking. The piano part includes a *tr* (trill) marking. The key signature and time signature remain the same.

The fourth and final system of the musical score consists of three staves. The top staff has a dynamic marking of *f* and contains sixteenth-note runs. The middle and bottom staves are the piano accompaniment, with a dynamic marking of *f* and a *p* marking. The piano part includes a *tr* (trill) marking and a *trem.* (tremolo) marking. The system concludes with a double bar line and repeat signs.

Abschied von Nieder-Ungarn.

Alföldi bucsúhangok.

Violino.

Adagio.

Kéler Béla Op.134. N° 1.

The first section of the score is in 4/8 time and begins with a *pp* dynamic. It features a melodic line with various ornaments and a bass line with chords. A *sul G.* instruction is present. The section concludes with a *rit.* marking.

Tempo I.

The second section is in 4/4 time and starts with a *pp dolce assai* dynamic. It contains two first endings, with the second ending leading to a *poco più.* section.

Echo.

The Echo section is in 4/4 time, marked *pp* and *rit.* It consists of a melodic line with a *p* dynamic.

Allegro.

The third section is in 2/4 time and begins with a *ppoco più lento, poco a poco accel.* instruction, followed by *a tempo*. It features a melodic line with a *f* dynamic.

poco più lento

The fourth section is in 2/4 time, marked *p* and *a tempo*. It features a melodic line with a *f* dynamic.

The fifth section is in 2/4 time, marked *p* and *f*. It features a melodic line with a *f* dynamic.

facilite

Violino.

Violino musical score, first system. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The second staff has a forte (*f*) dynamic and is marked *alla singara*. The third staff has a piano (*p*) dynamic and is marked *strisciato*. The fourth staff has a forte (*f*) dynamic and is marked *più mosso.*

Adagio.

Violino musical score, second system. It consists of two staves of music. The first staff is marked *pizz.* and *arco.* with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic and includes a triplet of eighth notes.

Ungarische Volkshymne von Franz Erkel.

Violino musical score, third system. It consists of three staves of music. The first staff is marked *pp*. The second staff is marked *p* and includes a sixteenth-note triplet. The third staff is marked *f* and includes a sixteenth-note triplet. The system concludes with a *rit.* marking.

Allegro vivo.

Violino musical score, fourth system. It consists of four staves of music. The first staff is marked *f* and *pp rit.*. The second staff is marked *f*. The third and fourth staves feature rapid sixteenth-note passages.

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C. F. W. SIEGEL'S MUSIKALIENHANDLUNG.
R. LINNEMANN.

Der Sohn der Haide.

Puszták fia.

Kéler Béla, Op. 134. No 2.

Adagio.

Violino.

Piano.

p

p

frapidamente

frapidamente

a tempo

p

rit.

p

f

p

p

f

p

sul A.

sul A.

dolce assai

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a melodic phrase in a major key, marked *dolce assai*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Allegro ma non troppo.

p più lento

a tempo

f

The second system continues the piece with a tempo change to **Allegro ma non troppo**. It features a vocal line and piano accompaniment. The piano part starts with a *p* (piano) dynamic and includes a section marked *più lento* (slower). The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth notes.

The third system continues the musical piece. It features a vocal line and piano accompaniment. The piano part starts with a *p* (piano) dynamic. The vocal line continues with a melodic line. The piano accompaniment maintains a rhythmic pattern of eighth notes.

The fourth system continues the musical piece. It features a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes. The vocal line continues with a melodic line.

The fifth system concludes the musical piece. It features a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes. The vocal line concludes with a melodic phrase.

Andante.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic marking and features a melodic line with slurs and ties. The lower staff is in bass clef, also in common time, and contains a rhythmic accompaniment of eighth notes with a piano (*p*) dynamic marking. A trill ornament is indicated above the first few notes of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It includes the instruction *melancolico* and dynamic markings of *f*, *p*, and *f*. The lower staff is in bass clef with a common time signature (C). It features a complex accompaniment with dynamic markings of *f*, *p*, *pp*, and *f*. The system concludes with a piano (*p*) dynamic marking.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a melodic line with a sixteenth-note run and a dynamic marking of *f*. The lower staff is in bass clef with a common time signature (C). It features a complex accompaniment with a dynamic marking of *f*. The system concludes with a piano (*p*) dynamic marking.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a melodic line with a dynamic marking of *p*. The lower staff is in bass clef with a common time signature (C). It features a complex accompaniment with a dynamic marking of *f*. The system concludes with a piano (*p*) dynamic marking.

Allegro alla zingara.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melody with eighth-note patterns and dynamic markings such as *f* and *mf*. The lower staff is in bass clef, providing a rhythmic accompaniment with eighth-note chords and a steady pulse.

The second system continues the piece, showing more of the melodic line in the upper staff and the accompaniment in the lower staff. It includes dynamic markings like *p* and *f*, and features a repeat sign with first and second endings.

The third system shows the continuation of the musical piece. The upper staff has a more active melodic line with sixteenth-note passages, while the lower staff maintains a consistent eighth-note accompaniment. Dynamic markings like *f* are present.

The fourth system concludes the piece, featuring a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. It includes dynamic markings like *f* and *mf*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a piano accompaniment with chords and moving lines in both hands. There are accents (>) above several notes in the piano part.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Third system of musical notation. The piano part begins with a dynamic marking of *f* (forte). The system shows a continuation of the melodic and harmonic material, with some notes tied across bar lines.

Fourth system of musical notation. The piano part features dynamic markings of *f* and *p* (piano). The system concludes with a long, sustained note in the piano part, possibly a fermata or a long note.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include *f* and *p*. There are accents and slurs throughout.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *f* and *p*.

Third system of musical notation. The tempo changes to *a tempo* and the mood to *Più mosso.* The piano part has a more active bass line. Dynamics include *f* and *tr* (trills).

Fourth system of musical notation. The piano part continues with a rhythmic accompaniment. Dynamics include *f* and *tr*. The system concludes with a double bar line.

Empfehlenswerte Violinkompositionen

aus dem Verlage von

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

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Der Sohn der Haide.

Puszták fia.

Violino.

Kéler Béla, Op. 134. No 2.

Adagio.

The first section of the score is marked **Adagio**. It consists of five staves of music. The first staff begins with a *p* dynamic. The second staff includes a *f* dynamic and the instruction *rapidamente*. The third staff has a *rit.* marking. The fourth staff starts with a *f* dynamic and includes the instruction *sul A.*. The fifth staff begins with *dolce assai* and includes a *cresc.* marking. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Allegro ma non troppo.

The second section is marked **Allegro ma non troppo**. It consists of two staves of music. The first staff begins with a *p più lento* dynamic. The second staff starts with a *f* dynamic. The music is characterized by a steady eighth-note rhythm.

Andante.

The third section is marked **Andante**. It consists of three staves of music. The first staff begins with a *p* dynamic. The second staff includes a *f* dynamic and the instruction *melancolico*. The third staff starts with a *f* dynamic and includes a *6* marking. The music features a slower tempo with a mix of eighth and sixteenth notes.

Violino.

Allegro alla zin.

p gara. *f* *p* *p* *f*

f

f

p

Poco più lento.

p

a tempo *f*

Più mosso.

f

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Kéler Béla, Op. 134. N^o 3.

Adagio.

Violino.

Piano.

The musical score is written for Violino and Piano. It begins with a *p* dynamic in the piano part. The violin part has a *p* dynamic. The score includes several systems of music with various performance instructions:

- System 1:** *p* dynamic in both parts.
- System 2:** Violino part marked *sul G*. Dynamics include *ff* and *p*.
- System 3:** Violino part marked *sul G*. Dynamics include *rit.*, *poco più*, and *f*.
- System 4:** Violino part marked *a tempo* and *sul A*. Dynamics include *p*.
- System 5:** Piano part marked *p*. Dynamics include *rit.*

Allegro ma non troppo.

strisciato

sul G

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a *strisciato* (slurred) marking. It then transitions to a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the piano accompaniment with various chordal textures and melodic fragments in both the treble and bass staves.

The third system introduces a forte (*f*) dynamic and an *accel.* (accelerando) marking. The piano accompaniment becomes more rhythmic and active. The vocal line also features a *più mosso* (faster) marking.

The fourth system contains first and second endings for the piano accompaniment. The first ending leads back to an earlier section, while the second ending concludes the piece. The tempo is marked *meno mosso* (ritardando) and the dynamic is piano (*p*).

sul G
f
rapidamente
p

rapidamente
f

mf
mf
p

poco a poco dim.
pp

poco più lento

f *p*

poco più lento

p

a tempo

rit.

a tempo

pp

p

First system of musical notation. The upper staff begins with a dynamic marking of *mf* and a trill (*tr*) over a dotted quarter note. The lower staff begins with *mf cresc.* and features a series of arpeggiated chords. The system concludes with a dynamic marking of *f* and a trill (*tr*) over a dotted quarter note.

Second system of musical notation. The upper staff includes a trill (*tr*) and a *rit.* (ritardando) marking. It features a sequence of notes with *pizz.* (pizzicato) and *arco* (arco) markings. The lower staff continues with arpeggiated chords. The system ends with a dynamic marking of *f*.

Third system of musical notation. The upper staff contains a *rit.* marking and a sequence of notes with *pizz.* and *arco* markings. It includes first and second endings, with the first ending marked *1.* and the second ending marked *2.* and *f arco*. The lower staff continues with arpeggiated chords. The system concludes with a dynamic marking of *f*.

Fourth system of musical notation. The upper staff features a *pizz.* marking and a *pizz. arco* marking. The lower staff continues with arpeggiated chords. The system concludes with a dynamic marking of *f* and a *pizz.* marking.

Heimaths-Sehnen.

Honvagy.

Violino.

Réler Béla, Op. 134. No 3.

Adagio.

The Adagio section consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/8 time signature. It starts with a *p* dynamic and features a melodic line with a fermata. The second staff is marked *sul G* and *ff*, showing a more rhythmic and textured passage. The third staff continues with *sul G* and includes a *poco più* marking and a *rit.* section with a 3/4 time signature. The fourth staff concludes the section with a *rit.* marking and a final cadence.

Tempo I.

The Tempo I section is a single staff of music starting with a treble clef, the same three-flat key signature, and a 2/4 time signature. It begins with a *p* dynamic and features a series of sixteenth-note patterns. A *sul A* marking is present. The section concludes with a *rit.* marking and a final cadence.

Allegro ma non troppo.

strisciato

The Allegro ma non troppo section is a single staff of music in 2/4 time with a three-flat key signature. It starts with a *p* dynamic and a *strisciato* marking. The music is characterized by a series of chords and eighth-note patterns. A *sul G* marking is present. The section ends with a *f* dynamic and a final cadence.

This staff continues the Allegro ma non troppo section. It features a *sul G* marking and a *f* dynamic. The music includes a *facellerando* marking, indicating an increase in tempo. The section concludes with a final cadence.

This staff continues the Allegro ma non troppo section. It begins with a *p* dynamic and a *p* marking. The music features a *p* marking and a *p* marking. The section concludes with a final cadence.

This staff continues the Allegro ma non troppo section. It features a *p* marking and a *p* marking. The section concludes with a final cadence.

Violino.
rapidamente
sul G.

meno mosso
p

meno mosso
p

f *mf*

p *poco a poco dimin.*

poco più lento *f* *p*

a tempo
f rit.

pp

p *mf poco a poco cresc.*

f *a tempo pizz.* *f riten.* *arco*

arco *rit.* *a tempo arco* *arco* *f più mosso*

The score consists of ten staves of music. The first two staves begin with a *meno mosso* tempo and a piano (*p*) dynamic. The third staff introduces a forte (*f*) dynamic. The fourth staff features a *poco a poco dimin.* (poco a poco diminuendo) marking. The fifth staff has a *poco più lento* (poco più lento) marking and a forte (*f*) dynamic. The sixth staff is marked *a tempo* and includes a *f rit.* (forte ritardando) marking. The seventh staff is marked *pp* (pianissimo). The eighth staff has a *p* dynamic and a *mf poco a poco cresc.* (mezzo-forte poco a poco crescendo) marking. The ninth staff includes a *f* dynamic, *a tempo* marking, *pizz.* (pizzicato), *f riten.* (forte ritenuto), and *arco* markings. The tenth staff features *arco*, *rit.*, *a tempo*, *arco*, and *f più mosso* markings.