

781/21

# Hegedűsné. emléke.

## ÁBRÁND DAL

*írta:*  
*Losonczy*

*zenéjét szerző*  
*Limay László*

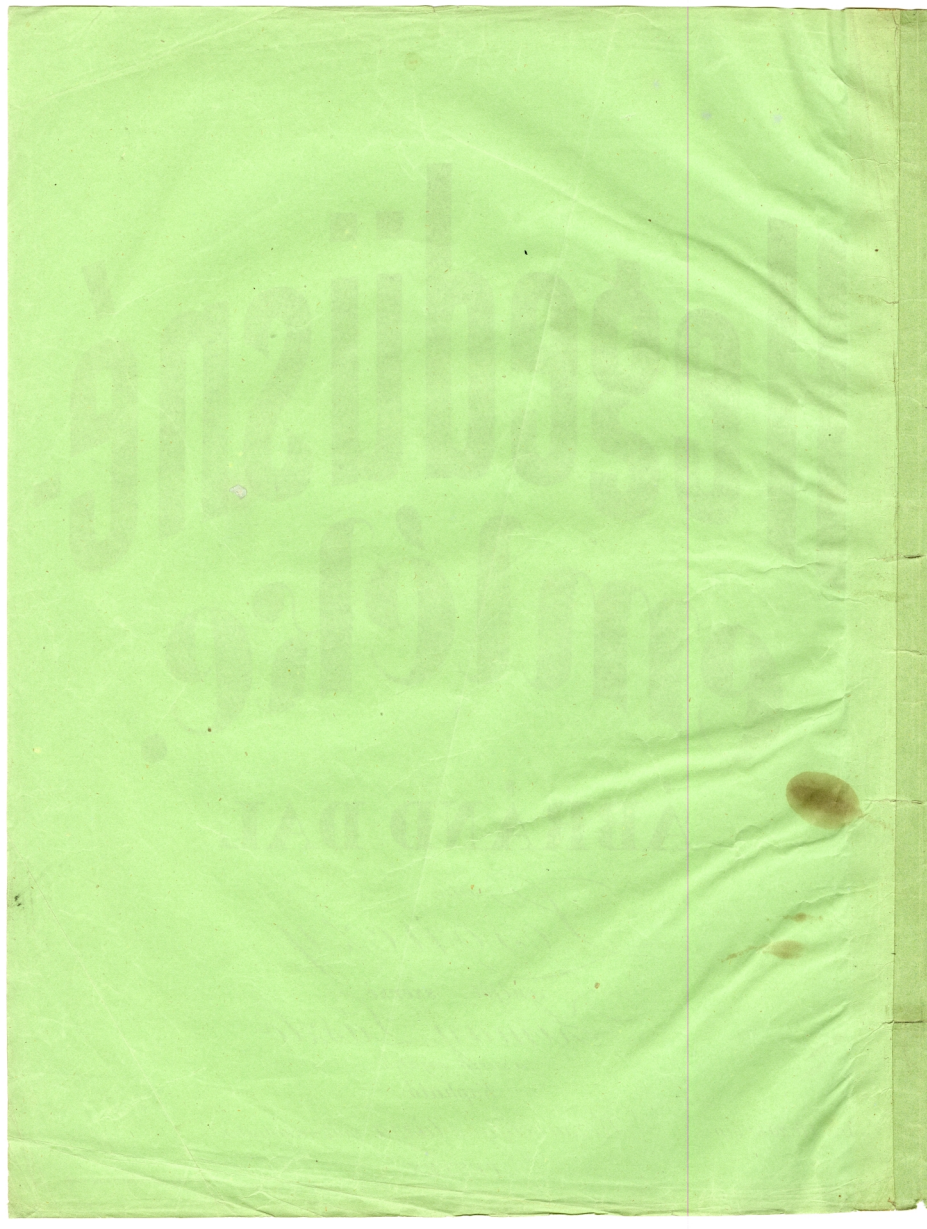
*a szerző sajátja.*  
*kapható*

*Rózsavölgyi's társa műkereskedésében*

**PESTEN.**

Ára 1fr.20 kr.újp.

*Ny. 186. Kölm. Pester 1869.*



MEGEDÜSNÉ-EMLEKE.



ÁBRÁND DAL.

írta

LOSONCZY

zenéjét szerző.

Zimay László.

a szerző sajátja.

Kyona. Hely. Pest. 1859.

Ára 1ft 20kup.

Kapható

Rózsavölgyi's társa műkereskedésében,

PESTEN.

B 781/21



# ÁBRÁND - DAL.

Adagio luttuoso. Lasso szomoruan.

Ének.

Zongora

*ten.*

*p*

*ten.*

*tr*

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The tempo and mood are indicated as 'Adagio luttuoso. Lasso szomoruan.' The piano part includes dynamic markings such as *p* (piano) and *ten.* (tenuto), and articulation like *tr* (trill).

*p*

*f*

*p*

*morendo*

*pp*

The second system continues the piano accompaniment. It features a variety of dynamics including *p* (piano), *f* (forte), and *pp* (pianissimo), along with the *morendo* (diminuendo) marking. The piano part is written in two staves with a treble and bass clef.

*p*

*dolce*

*ritenuto*

Kél a szel-lő bús-so haj-jal, o-da van a pi-ros haj-nal.

*coi sordini*

*dolce*

*ritenuto*

The third system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "Kél a szel-lő bús-so haj-jal, o-da van a pi-ros haj-nal." The vocal line includes dynamics like *p* and *ritenuto*. The piano accompaniment includes the marking *coi sordini* (with mutes) and *dolce* (sweetly).

*a tempo*

Az ég gyászszal — van he-von-va, mint ha ko-por-só-ja vol-na,

*riten:*

*ten.*

*a tempo*

*ten.*

*f*

*pp*

*riten:*

*a tempo*

*adolente*

*f*

*f*

*ff*

*p* *ral-lentando*

*pp*

*a tempo* *p* *dolce* *rit.*

Meg e-redt az es-ső szé-pen, min- den csil- lag sír az é-gen.

*coi sordini* *dolce* *rit.*

*a tempo* *p* *rit.*

Kön-nyem is hull — zá- por gya-nánt, si- ra- tok egy kis bar- na lányt.

*ten.* *f* *pp*

*a tempo*

*a tempo*

*dolente* *f* *f* *ff* *p* *rall*

pp *a tempo* p

*f* *p* *pp* *f* *f* *pp* *rit* *tr*

**Andante.**

Oh ti fényes esil-la-gok! Szól-ja-tok le szól-ja-tok.

*f* Lát- tá- tok e ró- zsá- mat ? *p* Ki - ért nyom a bú- bá- nat.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and a half note 'Lát- tá- tok', followed by a piano (*p*) dynamic for the rest of the phrase. The piano accompaniment features chords in the right hand and a bass line in the left hand, with dynamics *f* and *p* indicated.

Ha fenn ragyog köz- te- tek: *f* én is hoz- zá *pp* si - e - - tek;

The second system of music continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic for 'Ha fenn ragyog köz- te- tek:' and a piano (*p*) dynamic for 'én is hoz- zá', followed by a pianissimo (*pp*) dynamic for 'si - e - - tek;'. The piano accompaniment includes a section with a pianissimo (*pp*) dynamic.

*f* sen- ki sem lát e föl- dőn *p* é - jem na - pom fenn- föl - tőm.

The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic for 'sen- ki sem lát e föl- dőn' and a piano (*p*) dynamic for 'é - jem na - pom fenn- föl - tőm.'. The piano accompaniment continues with chords and a bass line, with dynamics *f* and *p* indicated.

**Allegro.**

Oh mi-ért nem fűz-he-tek én szár-nyát; be-re-pül-nék

ve-le min-den tá-ját. Be-re-pül-ném ezt az e-

gész föl-det, föl-ke-res-nem el-tűnt sze-re-tő-met.

*p* *lento* *poco piu mosso*

Ha föl-dön nem ta-lál-hat - nám vég-re; fel-szálla - nek fel a ma - gas ég-re,

*lento* *poco piu mosso*

*f* *1<sup>mo</sup>* *rall.* *pp* *a tempo*

va - la - há - ra tu - dom sze - lid lé - lek Az angya - lok kö - zött ott lel - né - lek

*f* *rall.* *pp* *f* *a tempo*

*f* *2<sup>da</sup>* *ff*

va - la - há - ra tu - dom sze - lid lé - lek Az angya - lok kö - zött ott

*ff* *ff*

lel - né - lek.

*f* *pp* *ff*

The image shows a page of aged, yellowed paper with a large rectangular area in the center. This area contains faint, mirrored musical notation, which appears to be bleed-through from the reverse side of the page. The notation is organized into several systems, each consisting of a staff with notes and rests. The notes are small and difficult to discern, but they follow a standard musical notation format. The paper shows signs of age, including discoloration and some small spots.



