

**ЙОЖЕФ КОЛА**



**АККОРДЕОН-  
КАРНЕВАЛ**

Музыкальное Издательство  
Будапешт

## Предисловие

В сборнике применяются буквенные обозначения, принятые в международной практике. Однако мы всё же считаем необходимым более подробно пояснить обозначения для игры левой рукой.

Басы основного (II ряд) и вспомогательного ряда (I ряд) обозначены **заглавными буквами** латинского алфавита.

|               |                    |                    |
|---------------|--------------------|--------------------|
| C (це) = до   | Cis (цис) = до ♯   | Ces (цес) = до ♮   |
| D (де) = ре   | Dis (дис) = ре ♯   | Des (дес) = ре ♮   |
| E (е) = ми    | Eis (еис) = ми ♯   | Es (ес) = ми ♮     |
| F (эф) = фа   | Fis (фис) = фа ♯   | Fes (фес) = фа ♮   |
| G (ге) = соль | Gis (гис) = соль ♯ | Ges (гес) = соль ♮ |
| A (а) = ля    | Ais (аис) = ля ♯   | As (ас) = ля ♮     |
| H (ха) = си   | His (хис) = си ♯   | B (бе) = си ♮      |

Подчеркнутые обозначения басов (например, *H, E, A*) означают, что на аккордеоне, имеющем 48 басов и больше, эту ноту надо брать на басах вспомогательного ряда (I ряд).

Мажорные аккорды обозначаются строчными буквами латинского алфавита (c, f, d), минорные аккорды — теми же буквами с добавлением латинского „m” (c<sup>m</sup>, f<sup>m</sup>, d<sup>m</sup>).

Доминант — септаккорды обозначаются буквами основных тонов с цифрой „7” (например, c<sup>7</sup>, f<sup>7</sup>, d<sup>7</sup> и т. д.), уменьшенные септаккорды — буквами основных тонов и знаком „o” (например, c<sup>o</sup>, f<sup>o</sup>, d<sup>o</sup> и т. д.).

На меньших инструментах, не имеющих третьего аккордного ряда, вместо доминант-септаккорда надо играть мажорный аккорд (например, вместо c<sup>7</sup> — c, вместо f<sup>7</sup> — f, вместо g<sup>7</sup> — g и т. д.).

На аккордеонах, не имеющих четвертого аккордного ряда, вместо уменьшенного септаккорда можно играть доминант-септаккорд (например, вместо c<sup>o</sup> — f<sup>7</sup>, вместо d<sup>o</sup> — g<sup>7</sup> и т. д.).

Йожеф КОЛА

# АККОРДЕОН-КАРНЕВАЛ

Пять соло для аккордеона

ИАНА — Вальс

ЛЮЧИЯ — Танго

БЕССИ — Синкопический вальс

РОЛИ-РОЛИ — Полька

ПЕРПЕТУУМ МОБИЛЕ — бравурное соло

# ДИАНА

Вальс

Йожеф КОЛА

Tempo di Valse

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melodic line with fingerings 3, 1 2 3, 5, 3, 1 2 4, 5, 3, 1 2 4, 5, and a final measure with a 5-fingered note. The bass staff contains a bass line with a forte (f) dynamic and a triplet of eighth notes. Chords are indicated below the staff: E, Es (Dis), D, and d7.

The second system of musical notation continues the piece. The treble staff features a melodic line with fingerings 3 5 1, 3 5 1, and 1. The bass staff shows a series of chords: G, g, D, G, D, G. There are also some grace notes and slurs in the treble staff.

The third system of musical notation continues the piece. The treble staff features a melodic line with fingerings 2 5 4, 1, 3 5 1, and 1. The bass staff shows a series of chords: D, g, A, d7, D, A, am, E, e7. There are also some grace notes and slurs in the treble staff.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with fingerings 3 5 1, 1, 1 2 5, and 1. The bass staff shows a series of chords: A, am, C, cm, D, d7, A. There are also some grace notes and slurs in the treble staff.

The fifth system of musical notation continues the piece. The treble staff features a melodic line with fingerings 4 2, 3 2 1, 1, 3 5, and 1. The bass staff shows a series of chords: G, g°, G, g, D. There are also some grace notes and slurs in the treble staff.

3 5 1 2 1 2 3

G g D G G g<sup>7</sup>

4-5 1 2 1 3 5 4 2 1 2 1 5 3

C c G C c<sup>m</sup> Es c<sup>m</sup> D g

5 1 2 1 5 1 4 1 2 3 1 3 5 1

E e<sup>7</sup> A a<sup>m</sup> D d<sup>7</sup> G g G

**Animato**

*mf*

1 5 4 3 4 3 2 4

E e<sup>m</sup> H A a<sup>m</sup> E D d<sup>7</sup>

3 1 2 1 3 2 1 2 3 5 1 2 3

Fis d<sup>7</sup> G g D Cis fis<sup>7</sup> H h<sup>7</sup>

Dis h<sup>7</sup> E e<sup>m</sup> Fis fis<sup>7</sup> Ais

H h<sup>7</sup> Dis h<sup>7</sup> E e<sup>m</sup> H

A a<sup>m</sup> E D d<sup>7</sup> Fis G g

D g Fis fis<sup>7</sup> H h<sup>7</sup> E e<sup>7</sup>

A a<sup>m</sup> H e<sup>m</sup> H h<sup>7</sup> E e<sup>m</sup> E

*mf* Bass. solo

3 2 5 3 4 3 5 2

5 4 2 1 1 2 3 5 3 4 1 1 2

E G A C E H A G <sup>c</sup>

5 3 1 2 3 5 2 4 3 1 2 1 5 4 2 1 5 4 2 1

3 5 Solo 2 3 4 5

C <sup>c</sup> D <sup>g7</sup> G F Cis D F A

1 2 5 3 1 1 2 5 1 2

3 2

C H G <sup>g7</sup>

*poco rit.* *meno mosso*

3 1 5 2 1 2 1 5 4 2 1 5 3 3 2 1

2 2 2 2 2 b f7

C <sup>c</sup> G C <sup>c</sup> G F f7

5 4 2 1 3 2 1 4 5 3 1 4 2 1 5 4 2 1 5 3 2 1

b 3 b b

F f7 D d<sup>m</sup> A F f<sup>m</sup>

6

5 2 1 4 3 1 4 2 4 2 5 3 2 1 5 3 1 5 4 5 2 1 5

G c As a7 G c A a7 d7 D

4 1 1 5 1 2 1 2 3 5 1 2 5

*poco rit.* *f*

D d<sup>m</sup> G g7 C c G C A a<sup>m</sup> G a<sup>m</sup>

2 5 1 3 5 1 3 5 1

*a tempo*

Fis a<sup>m</sup> D d7 G g D G

1 1 2 5 5 1

D g G D A d7 D

3 5 1 3 5 1 1 1

A a<sup>m</sup> E e7 A a<sup>m</sup> C c<sup>m</sup> D d7



2 5 2 4 2 3 1 1 3 5 1

(c<sup>7</sup>)

3

A d<sup>7</sup> G g<sup>o</sup> G g D

3 5 1 1 5 1 3 4-5 1 2

G g D G G g<sup>7</sup> C c

1 5 3 5 4 2 1 2 1 5 3 5 1 2 1

G c C c<sup>m</sup> E<sup>s</sup> c<sup>m</sup> D g E e<sup>7</sup>

5 1 4 2 3 1 3 4 2 1 5 3 2 1

*f* *meno mosso*

A a<sup>m</sup> D d<sup>7</sup> G g d<sup>7</sup> G g H h<sup>m</sup>

4 2 1 5 5 2 1 5 3 1 4 2 1 5 2 1 5 2 1

*rit.*

C c C<sup>s</sup> (Des) e<sup>s</sup> D g A<sup>s</sup> a<sup>s</sup> G g G e<sup>m</sup>

# ЛЮЧИЯ

## Танго

Tempo di Tango

First system of musical notation. The piano part (treble clef) has a dynamic marking of *f*. The bass part (bass clef) has a dynamic marking of *f*. Chords are indicated as *d<sup>m</sup>* D, *d<sup>m</sup>* C, *d<sup>m</sup>* H, *g<sup>m</sup>* G, and *g<sup>m</sup>* E. A sequence of notes is labeled as Dis E B A G F E (Es).

Second system of musical notation. The piano part (treble clef) has a dynamic marking of *mf*. The bass part (bass clef) has a dynamic marking of *mf*. Chords are indicated as *d<sup>m</sup>* D and *a<sup>m</sup>* A.

Third system of musical notation. The piano part (treble clef) has a dynamic marking of *mf*. The bass part (bass clef) has a dynamic marking of *mf*. Chords are indicated as *a<sup>m</sup>* A and *b* B.

Fourth system of musical notation. The piano part (treble clef) has a dynamic marking of *mf*. The bass part (bass clef) has a dynamic marking of *mf*. Chords are indicated as *d<sup>m</sup>* D and *g<sup>m</sup>* G.

Fifth system of musical notation. The piano part (treble clef) has a dynamic marking of *mf*. The bass part (bass clef) has a dynamic marking of *mf*. Chords are indicated as *g<sup>m</sup>* G, *d<sup>m</sup>* D, *d<sup>m</sup>* H, and *a* A.

Treble staff: 3 1, 3 1, 4 2 3 1 3, 2 4 4 3 1, 5 1 2 1  
 Bass staff: 3 4 5 2 5, 4 2 5 3, 2  
 Chords:  $e^7$  E, B, A  $(Ais)$  G A,  $a^7$  D,  $d^m$  D

Treble staff: 4 5 2 4, 4 3 1, 1 4 3 1, 3 1, 4 3 1 4 5, 1 3  
 Bass staff:  $d$  D,  $d^7$  D,  $gm$  G  
 Chords:  $d$  D,  $d^7$  D,  $gm$  G

Treble staff: 2 1, 4 1, 5 2 4 1, 5 3 4 2, 1 4 1  
 Bass staff:  $c^7$  C,  $f$  F  
 Chords:  $c^7$  C,  $f$  F

Treble staff: 4 1, 4 1 2 3 4, 4 1, 2 1 5, 3 2 1 2 1, 2 5  
 Bass staff:  $f$  F,  $gm$  G,  $d^m$  A,  $e^7$  H,  $e^7$  E  
 Chords:  $f$  F,  $gm$  G,  $d^m$  A,  $e^7$  H,  $e^7$  E

Treble staff: 3 2 3 5, 4, 3 1 3 2 1 4, 1 2 5 1  
 Bass staff:  $a$  A,  $gm$  G,  $d^m$  A,  $a$  A,  $a^7$  A,  $d^m$  D,  $a^7$  A,  $d^m$  D  
 Chords:  $a$  A,  $gm$  G,  $d^m$  A,  $a$  A,  $a^7$  A,  $d^m$  D,  $a^7$  A,  $d^m$  D  
 Text: Fine

System 1: Treble clef with notes and fingerings (5 3, 2 1, 5 3, 2 1, 5 3, 2 1, 5 3, 1 1, 1 1, 3 1, 2 1, 4 2). Bass clef with chords and fingerings (5 4, 5 4, 5 4, 7, 7, 7). Chords: d D, g D, a<sup>7</sup> A, d D. Dynamics: *mf*.

System 2: Treble clef with notes and fingerings (5 3, 2 1, 5 3, 2 1, 5 3, 2 1, 5 3, 1 1, 1 1, 3 1, 2 1, 4 2). Bass clef with chords and fingerings (5 4, 5 4, 5 4, 7, 7, 7). Chords: d D, g D, a<sup>7</sup> A.

System 3: Treble clef with notes and fingerings (5 1, 3 2, 5 1, 4 3, 2 3, 1 2, 4 1, 3 1, 2 1, 4 1, 2 1, 2). Bass clef with chords and fingerings (7, 7, 7). Chords: d D, a<sup>7</sup> A, d D, fis<sup>7</sup> Fis, h<sup>m</sup> H. Dynamics: *sfz*.

System 4: Treble clef with notes and fingerings (5 1, 4 1, 2 1, 2 1, 2 1, 2 1, 5 1, 4 3, 1 3, 1 2, 1 2, 4 1). Bass clef with chords and fingerings (7, 7, 7, 7, 7, 7, 7, 7). Chords: fis<sup>7</sup> Fis, h<sup>m</sup> H, e<sup>7</sup> E.

System 5: Treble clef with notes and fingerings (4 1, 2 1, 4 1, 2 1, 2 1, 4 1, 5 2, 1 1, 1 1). Bass clef with chords and fingerings (7, 7, 7, 7). Chords: a A, f<sup>7</sup> F, e<sup>7</sup> E, a A. Dynamics: *sfz*. Text: *D. S. al Fine*.

# БЕССИ

Синкопический вальс

Tempo di Valse

The musical score for "БЕССИ" is a syncopated waltz in 3/4 time. It consists of five systems of piano and bass staves. The first system begins with a *mf* dynamic and a *G* chord. The second system includes the instruction *poco a poco cresc.* and a *f* dynamic, with a *c* (crescendo) marking. The third system features a series of chords: *D*, *g7*, *G*, *D*, *G*, *C*, and *C*. The fourth system includes chords *G*, *C*, *G*, *D*, *g7*, and *G*. The fifth system concludes with chords *H*, *g7*, *G*, *D*, *G*, *C*, and *C*. The score is rich with fingering numbers (1-5) and articulation marks such as accents and slurs.

4 2 3 1 4 2 3 1 4 2 3 1

G c D g<sup>7</sup> G D G

4 2 3 1 2 1 5 2 1 2 2 1 4 2

C c G A a<sup>7</sup> E D d<sup>m</sup>

2 1 4 5 1 1 3 1 2 1 2 3 2 5

A d<sup>m</sup> G G C c C

mf 5 1 2 5 2 3 4 5

G g D A d<sup>7</sup> A

4 4 5 4 3 4 5 2

D d<sup>7</sup> G G D G D

G g<sup>m</sup> D A d A a<sup>7</sup> d D C A

Fis E D G g D A d<sup>7</sup> D

A d<sup>7</sup> D G g D G

D g E e<sup>7</sup> A a<sup>m</sup> G<sup>o</sup> G g G

d<sup>7</sup> D G G F E Es G<sup>7</sup> G

*poco a poco rit.*

3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1

C c G D g<sup>7</sup> G D G

4 2, 3 1, 2 1 5, 2 1 5, 2 1 3, 4 1

C c G C G D g<sup>7</sup>

3 1, 2 1 5, 2 1 5, 2 1, 1 1

G g<sup>7</sup> H g<sup>7</sup> G D G

5 3, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1

C c G D g<sup>7</sup> G D G

4 2, 3 1, 2 1 5, 2 1, 2 1 4, 2

C c G A a<sup>7</sup> E D (m)



Musical score for the first system, measures 1-5. The right hand features a melodic line with various fingerings (2, 1, 4, 5, 1, 1, 3, 1, 2, 1, 2, 3, 2, 5) and slurs. The left hand provides harmonic support with chords and bass notes, including triplets. Chords are labeled A,  $d^m$ , G, G, C, and C.

Musical score for the second system, measures 6-10. The right hand continues with triplets and slurs, with fingerings like 3, 1, 3, 1, 3, 3, 3, 3, 2, 1, 1. The left hand has chords and bass notes, with a triplet in the first measure. Chords are labeled F,  $f$ , C, F, C, and F.

Musical score for the third system, measures 11-15. The right hand has slurs and fingerings (2, 5, 4, 3, 4, 2, 3, 1, 3, 1). The left hand has chords and bass notes, including a triplet. Chords are labeled C,  $f$ , D,  $d^7$ , G,  $g^m$ , and D.

Musical score for the fourth system, measures 16-20. The right hand has slurs and fingerings (4, 2, 3, 1, 3, 3, 2, 1, 4, 1, 5, 4). The left hand has chords and bass notes, including a triplet and a (b7) chord. Chords are labeled G,  $g^m$ , D, E, C, and F.

Musical score for the fifth system, measures 21-25. The right hand has triplets and slurs with fingerings (3, 1, 3, 1, 3, 3, 3, 3, 2). The left hand has chords and bass notes, including a triplet. Chords are labeled F,  $f$ , C, F, and C.

1 1 5 3 1 5 1 2 3 4 5 3 2

F f F f<sup>7</sup> B b F B b<sup>m</sup>

3 4 3 2 4 3 3 1 2 3 5 2 4 1

B b<sup>m</sup> C f F G g<sup>7</sup> C c<sup>7</sup>

2 1 2 3 4 5 1 2 1 4 2 3 1 4 2 3 1

*poco a poco rit.* *f a tempo*

F f G g<sup>7</sup> C c G D g<sup>7</sup>

4 3 4 3 4 3 4 3 4 3

G g<sup>7</sup> D G C c G

2 1 5 2 1 5 4 1 3 1 2 1 5 2 1

C c G D g<sup>7</sup> G H g<sup>7</sup>

5 2 1 1 3 4 3

G *g*<sup>7</sup> D G C <sup>c</sup> G

4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1

D *g*<sup>7</sup> G D G C <sup>c</sup>

2 1 5 2 1 5 2 1 4 2 1 5 2 1 4

G <sup>c</sup> A *a*<sup>7</sup> E D *d*<sup>m</sup> A

5 1 1 3 4 2 3 1 5 3 4 2

*f* *p rit.*

G C *g*<sup>7</sup> C G C G C G

4 2 3 1 5 4 2 1

*rit.* *f*

G C C<sub>is</sub> C

## РОЛИ-РОЛИ

## Полька

Tempo di Polka

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Chords are indicated by letters below the bass staff.

**System 1:** Treble staff starts with a triplet of eighth notes (F#, A, C#) and continues with eighth-note patterns. Bass staff has a triplet of eighth notes (F#, A, C#) and quarter notes. Chords: D, E, a7, A, D, d, d7.

**System 2:** Treble staff continues with eighth-note patterns. Bass staff has quarter notes and chords. Chords: G, g, D, G, D, G, D, D, d7, d7, D.

**System 3:** Treble staff continues with eighth-note patterns. Bass staff has quarter notes and chords. Chords: A, d7, D, A, D, Fis, D, G, g, G.

**System 4:** Treble staff continues with eighth-note patterns. Bass staff has quarter notes and chords. Chords: G, g, D, G, D, G, E, e7, A, am, am, A.

**System 5:** Treble staff continues with eighth-note patterns. Bass staff has quarter notes and chords. Chords: C, c, Cis, go, D, g, E, e7, A, am, D, d7, G, g, D.

3 5 1 2 3 4 5 5 3 1 2 3 5

C c Cis g<sup>o</sup> D g E e<sup>7</sup> A a<sup>m</sup> D d<sup>7</sup> G g G

*Fine*

2 3 3 1 5 1 2 1 3 5 1 4 1 3 1 3 2 1 2 1

Dis h<sup>7</sup> H E e<sup>m</sup> H H h<sup>7</sup> Dis E e<sup>m</sup> H

5 2 1 5 3 1 5 4 1 5 2 1

A G Fis D E A H Cis D D

2 3 3 1 5 1 2 1 3 5 1 4 1 3 1 3 2 1 2 1

Dis h<sup>7</sup> H E e<sup>m</sup> H H h<sup>7</sup> Dis E e<sup>m</sup> H

5 2 1 5 3 1 1 2 3 5 4 2 5 2 1

A G Fis D g E a<sup>7</sup> d

5 2 2 1 1 2 3 4 5 5 4 1

*d*<sup>7</sup> D *d*<sup>o</sup> D *d*<sup>7</sup> D D

3 1 2 4 1 2 4 1 2 3 1 3 5 2 1 4 2

*f* G *g* D G D G D D *d*<sup>7</sup> *d*<sup>7</sup> D

4 1 2 4 2 1 3 1 2 3 1 3 5 2 1 4

A *d*<sup>7</sup> D A D Fis D G *g* *g* G

3 1 2 4 1 2 4 1 2 3 1 3 5 5 3

G *g* D G D G E *e*<sup>7</sup> A *a*<sup>m</sup> A *a*<sup>m</sup>

3 5 1 2 3 4 5 5 3 3 5 4 3

C *c* Cis *g*<sup>o</sup> D *g* E *e*<sup>7</sup> A *a*<sup>m</sup> D *d*<sup>7</sup> G *g* D

3 5 1 2 3 4 5 5 3 3 1 2 3 5

C c Cis g<sup>o</sup> D g E e<sup>7</sup> A am D d<sup>7</sup> G g G<sup>o</sup>

1 2 3 1 5 3 5 2 5 1 5 3 5 2 1 1

*mf* C c G C G C G D g<sup>7</sup> G

1 2 3 5 3 5 2 5 1 5 3 5 2 1 1

D g<sup>7</sup> G D G D G C c G

1 2 3 1 5 3 5 2 5 1 5 3 5 2 1 1

C c G C G C A a<sup>7</sup> D d<sup>m</sup> A

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

D d<sup>m</sup> A C c G H e<sup>7</sup> E A am E

2 1 5 2 1 5 2 1 5 1 1

D d<sup>m</sup> A C c G D g<sup>7</sup> G C

*D. S. al Fine*

# ПЕРПЕТУМ МОБИЛЕ

## Бравурное соло

Presto

*f*

A E G E F D Cis A

H Fis A Fis G E Dis H

(d<sup>o</sup>)

Gis H D F A A

(h<sup>o</sup>)

H D F Gis A A G Fis E

*mf*

D d A D A D A E a<sup>7</sup> A



Cis a7 A Cis A Cis A D d A

D d A D A Dis h7 H E em H

Gis A A

A A D D Fis H

Fis H (Eis) E A

2 1 3 4 2 3 4 5 3 5 3 2 1 5 4 2 1 5 3 2 1 5

*e*<sup>7</sup> E *a*<sup>m</sup> A *a*<sup>o</sup> Dis

3 4 3 2 1 2 1 3 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5

*e* E *a*<sup>m</sup> E *e* E *a*<sup>o</sup> Dis

3 4 3 2 1 2 1 2 3 4 5 3 2 1 5 4 2 1 5 3 2 1 5

*e* E *a*<sup>m</sup> E *e* E E *d*<sup>o</sup> Gis

3 4 3 2 1 2 1 3 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 3 2 1

*a* A *d*<sup>m</sup> A *a* A *d*<sup>o</sup> Gis

3 4 3 2 1 3 2 1 3 4 5 2 1 2 5 5 5

*a* A *d*<sup>m</sup> A *a* A *a* A *d*<sup>o</sup> Gis

First system of musical notation. The treble staff contains a melodic line with various fingering numbers (1, 2, 3, 4, 5) and slurs. The bass staff contains a bass line with chords and fingering. Chords are labeled: G a7, E a7, D, G e<sup>m</sup>, and E e<sup>m</sup>.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a *mf* dynamic marking. Chords are labeled: A a7, D, d, A, D, and A.

Third system of musical notation. The treble staff continues the melodic line. The bass staff includes a *mf* dynamic marking. Chords are labeled: D, d, A, E, a7, A, Cis, A, Cis, and A.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff includes a *mf* dynamic marking. Chords are labeled: Cis, a7, D, d, A, D, A, D, d, A, Dis, h7, and H.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes a *mf* dynamic marking. Chords are labeled: E, e<sup>m</sup>, H, Gis, d<sup>o</sup>, A, a7, A, A, d, and D.

3 1 4 5 3 1 4 5 3 1 4 3 2 1 2 1 4 1 4 2 1

*mf*

G *gm* D G D G

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with slurs and fingerings (3, 1, 4, 5, 3, 1, 4, 5, 3, 1, 4, 3, 2, 1, 2, 1, 4, 1, 4, 2, 1). The left hand provides harmonic support with chords G, gm, D, G, D, G. The key signature has one flat (Bb).

3 1 4 5 3 1 4 5 3 1 4 1 2 1 5 1 4 2 1

Fis *d7* D Fis D *d7* D

Detailed description: This system contains measures 5 through 8. The right hand continues the melodic pattern with slurs and fingerings (3, 1, 4, 5, 3, 1, 4, 5, 3, 1, 4, 1, 2, 1, 5, 1, 4, 2, 1). The left hand chords are Fis, d7, D, Fis, D, d7, D. The key signature changes to two flats (Bb, Eb).

3 1 4 5 3 1 4 5 3 1 4 3 2 1 2 1 5 1(b) 4 3 2 1 2 1

G *g7* H G H G H

Detailed description: This system contains measures 9 through 12. The right hand features a complex melodic line with slurs and fingerings (3, 1, 4, 5, 3, 1, 4, 5, 3, 1, 4, 3, 2, 1, 2, 1, 5, 1(b), 4, 3, 2, 1, 2, 1). The left hand chords are G, g7, H, G, H, G, H. The key signature has two flats (Bb, Eb).

4 1 2 4 5 5 3 5 2 1 2 4 5 5 3 5 4

*cm* A *cm* C *d7* D

Detailed description: This system contains measures 13 through 16. The right hand has a melodic line with slurs and fingerings (4, 1, 2, 4, 5, 5, 3, 5, 2, 1, 2, 4, 5, 5, 3, 5, 4). The left hand chords are cm, A, cm, C, d7, D. The key signature has two flats (Bb, Eb).

2 1 3 4 2 3 4 2 1 4 3 2 1 2 1 4 1 4 2 1

G *gm* D G D G

Detailed description: This system contains the final four measures (17-20). The right hand features a melodic line with slurs and fingerings (2, 1, 3, 4, 2, 3, 4, 2, 1, 4, 3, 2, 1, 2, 1, 4, 1, 4, 2, 1). The left hand chords are G, gm, D, G, D, G. The key signature has one flat (Bb).

3 1 4 5      3 1      3 1 4 3 2 1 2 1      5 1 4      2 1

Fis   d7   D   Fis   D   d7   D

2 1 5      2      2 1 5      2

G   Es   C   E   D

2      2      2 1 2 3 5      1 3 3 1 2

Eis   E   Cis   A

1 3 2 1      4 1 2 1 5      4 5      5      4 1 2 3

*mf*

D   d   A   D   A   D   d   A   E   a7   A

1 3 2 1      4 1 2 1 5      4 5      5      4 1 2 3

Cis   a7   A   Cis   A   Cis   A   D   d   A

1 3 2 1 4 1 2 1 5 4 1 2 1 5 5 4

D d A D A Dis h<sup>7</sup> H E em H

4 2 1 1 4 1 5 2 2 1

d<sup>o</sup> Gis A A A D

(b) 5 4 5 4 5 4 5 3 2 1

D D em A D

(a) 5 4 5 3 2 1 5 4 2 1

D D em A D

5 3 2 1 2 1 2 3 5 1

D D