

FARKAS FERENC

Hungarian Dances from the 17th Century
for chamber orchestra

Danses hongroises du XVII^e siècle
pour orchestre de chambre

Magyar táncok a 17. századból
kamarazenekarra

PARTITURA



EDITIO MUSICA BUDAPEST

H-1370 Budapest, P.O.B. 322 • Tel.: (361) 318-4228 • Telefax: (361) 338-2732

E-mail: musicpubl@emb.hu • Internet: <http://www.emb.hu>

© 1970 by Editio Musica Budapest

Printed in Hungary

ORCHESTRA

ad lib. { FLAUTO
 { OBOE (o FLAUTO 2.)
 VIOLINI I
 VIOLINI II
 VIOLE (o VIOLINI III)
 VIOLONCELLI
 CONTRABASSI
ad lib. { CEMBALO
 { (o PIANOFORTE)
 { (o ZIMBALO UNGHERESE)

The melodies of the first six dances (Nos. 1–3) are taken from the *Lőcse Tablature Book*, those of the additional five dances (Nos. 5–6) from the *Kájoni Codex*.

Source des mélodies: *Livre à tablature de Lőcse* (6 danses, nos 1–3), *Codex Kájoni* (5 danses, nos 4–6).

Az első hat tánc (No. 1–3) dallama a *Lőcsei tabulatúrás könyvből*, a további öt táncé (No. 4–6) a *Kájoni kódexből* való.

Hungarian Dances
from the 17th Century
for chamber orchestra

Danses hongroises
du XVII^e siècle
pour orchestre de chambre

Magyar táncok a 17. századból

kamarazenekarra

FARKAS Ferenc
(*1905)

(Chorea ex C)
Allegro moderato

1

Flauto
(ad lib.)

Oboe*
(ad lib.)

Violini I.

Violini II.

Viole**

Violoncelli

Contrabassi

Cembalo***
o
Pianoforte
(ad lib.)

Solo

6

* The oboe part can also be played on a flute, ** the viola parts on violins, *** the harpsichord (or piano) part on a cimbalom.

* La partie de hautbois peut être jouée par une flûte, ** la partie d'alto par des violons, *** la partie de clavecin (ou piano) par un cymbalum.

* Az oboa szólamát fuvola, ** a brácsák szólamát hegedűk, *** a cembalo (vagy zongora) szólamát cimbalom is játszhatja.

*) The small-sized notes should be played only when the dances are performed by a string orchestra.

*) Jouer les petites notes dans le seul cas où il s'agit d'une interprétation par un orchestre à cordes.

*) Az apró kották csak vonószólamok esetén játszandók.

FINE

(Chorea ex F)

Lo stesso tempo

25 L'istesso tempo

Solo ad lib.

mf Solo ad lib.

mf Solo ad lib.

mf Solo ad lib.

mf Solo ad lib.

mf Solo ad lib.

f tutti

f tutti

f tutte

f tutti

f

p

f

30

Solo

mf

mf Fl. Solo

p Solo

Solo

p Solo

p

*) The small-sized notes should be played only when the dances are performed by a string orchestra.

*) Jouer les petites notes dans le seul cas où il s'agit d'une interprétation par un orchestre à cordes.

*) Az apró kották csak vonószenekeari előadás esetén játszandók.

*) The small-sized notes should be played only when the dances are performed by a string orchestra.
*) Jouer les petites notes dans le seul cas où il s'agit d'une interprétation par un orchestre à cordes.
*) Az apró kották csak vonószenekeari előadás esetén játszandók.

44

mf Solo

p Solo

p Solo

p

f tutti

f tutti

f tutti

f tutti

f

D. C. *al* FINE

(Chorea ex A)

Andante moderato

[illegible]

54

Musical score for measures 54-60. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked "Lo stesso tempo". The score includes a "non arp." instruction and ends with a "FINE" marking.

(Chorea Hungarica)

Lo stesso tempo

61

Musical score for measures 61-70. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked "Lo stesso tempo". The score includes a "p" (piano) marking and ends with a "D. C. al FINE (con ripetizioni)" instruction.

D. C. al FINE
(con ripetizioni)

Allegro[illegible]

This musical score is for the song "The Rose Tree" in G major, 2/4 time. It is a four-part setting for voices and piano. The score is divided into three systems. The first system (measures 1-6) features a vocal melody in the first voice part, with the piano accompaniment in the right and left hands. The second system (measures 7-12) continues the vocal melody and piano accompaniment. The third system (measures 13-18) concludes the piece with a final chord in the piano and a repeat sign in the vocal parts. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part is written in G major, 2/4 time, and includes a key signature of one sharp (F#) and a time signature of 2/4. The score is divided into three systems. The first system (measures 1-6) features a vocal melody in the first voice part, with the piano accompaniment in the right and left hands. The second system (measures 7-12) continues the vocal melody and piano accompaniment. The third system (measures 13-18) concludes the piece with a final chord in the piano and a repeat sign in the vocal parts. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part is written in G major, 2/4 time, and includes a key signature of one sharp (F#) and a time signature of 2/4.

FINE

(Chorea ex G)

Lo stesso tempo

81

mf
p
p
mf (in rilievo)
p
p

87

f
mf
f
f
f
f

D. C. al FINE
(con ripetizioni)

Moderato

Flauto
(ad lib.)

Oboe
(ad lib.)

Violini I.

Violini II.

Viole

Violoncelli

Contrabassi

Cembalo
o
Pianoforte
(ad lib.)

6

f

f

non div.

(b)

(b)

FINE

II Lo stesso tempo

Solo

mf (Ob. Solo)

p

f

16

mf

p

p

p

p

(Solo)

D. C. al FINE

*) The small-sized notes should be played only when the dances are performed by a string orchestra.

*) Jouer les petites notes dans le seul cas où il s'agit d'une interprétation par un orchestre à cordes.

*) Az apró kották csak vonószenei előadás esetén játszandók.

22 Quasi Minuetto

Musical score for 'Quasi Minuetto' starting at measure 22. The score is written for a piano and features a treble and bass staff for the piano part, and a grand staff (treble and bass) for the accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a rest in measure 22, followed by a series of eighth and sixteenth notes in measures 23-25. The accompaniment provides a steady harmonic foundation with chords and moving lines in both hands. A large diagonal watermark 'FOR PERUSAL ONLY' is visible across the page.

Continuation of the musical score for 'Quasi Minuetto' starting at measure 27. The score continues with the piano and accompaniment parts. Measure 27 includes first and second endings, indicated by '1º' and '2º' above the staff. The piano part continues with its melodic line, and the accompaniment maintains its harmonic support. The piece concludes with a final cadence in measure 31. A large diagonal watermark 'FOR PERUSAL ONLY' is visible across the page.

Allegro

33

f

37

non div.

f

FINE

41 Lo stèssu tempo

Musical score for measures 41-44. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and a lower piano part). The key signature is two sharps (F# and C#). The tempo is marked "Lo stèssu tempo". The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the piano part is marked with a forte "f" and "non div.". The vocal staves have lyrics written below them.

Musical score for measures 45-48. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and a lower piano part). The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the piano part is marked with a forte "f" and "non div.". The vocal staves have lyrics written below them.

D. C. al FINE