

B 784/238

Méltóságos Gróf Zichy Géza úrnak
a nemzeti zenede elnökének mély tisztelettel ajánlva.

ALLAGA *sz. Befűtve*

P. GYENDAI

Idyllek

magyar dalok felett

zongorára
szerzé

SZÉKELY IMRE.

100^{ik} mű.

N ^o	Fl. kr.	M. Pf.	N ^o	Fl. kr.	M. Pf.
1 sz. Ilyen olyan kis legény.....	..60.	1.20.	11 sz. Rózsa bokorba jöttem a világra.....	..60.	1.20.
2 „ Reczepicze haj!.....	..80.	1.60.	12 „ Hullámzó Balaton közepén.....	..40.	..80.
3 „ Fekete szem éjszakája.....	..60.	1.20.	13 „ Befűtve az út a hó. (<i>Allaga Gézától.</i>).....	..60.	1.20.
4 „ Csingilingi (<i>De szeretnék rá más csizmát.</i>).....	..80.	1.60.	14 „ Rozmaring szál jaj be illatos (<i>Szentirmay Elemértől.</i>).....	..80.	1.60.
5 „ Találják ki mi van a szivemben.....	..60.	1.20.	15 „ Huzzad cigány. (<i>Szentirmay Elemértől.</i>).....	..60.	1.20.
6 „ Az alföldön híres város Kecskemét. (<i>Szentirmay Elemértől.</i>).....	..80.	1.60.	16 „ Induló. Sárga csikó.....	..60.	1.20.
7 „ Had szidjon az irigy világ. (<i>Szentirmay Elemértől.</i>).....	..60.	1.20.	17 „ Ezerével terem nyáron. (<i>Szentirmay Elemértől.</i>).....	..80.	1.60.
8 „ Este van a faluban (<i>Szentirmay Elemértől.</i>).....	..60.	1.20.	18 „ A kis madár.....	..40.	..80.
9 „ Piros, piros piros.....	..60.	1.20.	19 „ A kis leány kertjébe.....	..60.	1.20.
10 „ Fősvény az én uram szörnyen.....	..80.	1.60.	20 „ Román dal (<i>Ha a rózsa kikeletkor.</i>).....	..80.	1.60.

786-805 sz.

✶ kiadók sajátja

1^{so} 2^{dik} füzet.

Egy füzet ára $\frac{3 \text{ fl.}}{6 \text{ Mk.}}$

Bécsben Wessely F. ^{nél}

BUDAPEST,
TÁBORSZKY és PARSCH.
nemzeti zeneműkereskedése.

Lipcsében, Hofmeister Fr. ^{nél}

1873^{iki} bécsi közkiállítás Elismerő eklevél.

1876^{iki} szegedi orsz. kiállítás Érdemérem.

13. Befutta az utat a hó.

(Allaga Gézatol.)

Moderato.

The Moderato section consists of five systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and features a treble clef with a key signature of two flats and a common time signature. It includes triplet markings and various rhythmic patterns. The second system continues with similar textures. The third system introduces a forte (*f*) dynamic and more complex chordal structures. The fourth system features a first ending bracket with an 8-measure repeat. The fifth system concludes the section with sustained chords and melodic fragments.

Andante.

The Andante section begins with a mezzo-forte (*mf*) dynamic and a *con dolore* (with pain) marking. It features a treble clef, a key signature of two flats, and a common time signature. The music is characterized by a slower tempo and includes a *ten.* (tension) marking. The section concludes with a final triplet and a sustained chord.

Budapest, Táborzky és Parsch.

B 784/238
T.és P. 798



The first system of musical notation features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The right hand contains a long, sweeping melodic line with many sixteenth notes, starting with a fermata. The left hand has a bass line with a few notes. A dynamic marking of *rit.* is placed in the right hand.

The second system continues the piece. The right hand has a series of chords and short melodic phrases. The left hand provides a steady bass line with some chromatic movement.

The third system shows more complex melodic lines in both hands. The right hand has several phrases with slurs and ties. The left hand has a more active bass line.

The fourth system features a prominent melodic line in the right hand with many slurs and ties. The left hand has a bass line with some chords and single notes.

The fifth system concludes the page. It features a final melodic flourish in the right hand with a fermata and a dynamic marking of *rit.*. The left hand has a bass line with some chords. There are markings '22' and '8' above the right hand.

8

pp

This system contains two staves. The upper staff begins with a dotted line and the number '8' above it, indicating an eighth-note pattern. The music features a complex rhythmic texture with many sixteenth notes. A piano (*pp*) dynamic marking is present. The lower staff has a simpler accompaniment.

This system continues the piece with two staves. The upper staff has a melodic line with some chromaticism, while the lower staff provides harmonic support with chords and moving lines.

This system features a more active upper staff with a series of chords and a melodic line that ends in a large, sweeping flourish. The lower staff continues with a steady accompaniment.

This system shows a change in texture. The upper staff has a series of chords, and the lower staff has a more complex, rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

8

p

This system features a melodic line in the upper staff with a dynamic marking of *p*. The lower staff has a complex accompaniment with many chords. The system ends with a flourish in the upper staff.

8

Spitzer
(51 db) P 204-

65470 1252875