

Boston University

OpenBU

<http://open.bu.edu>

Music Library

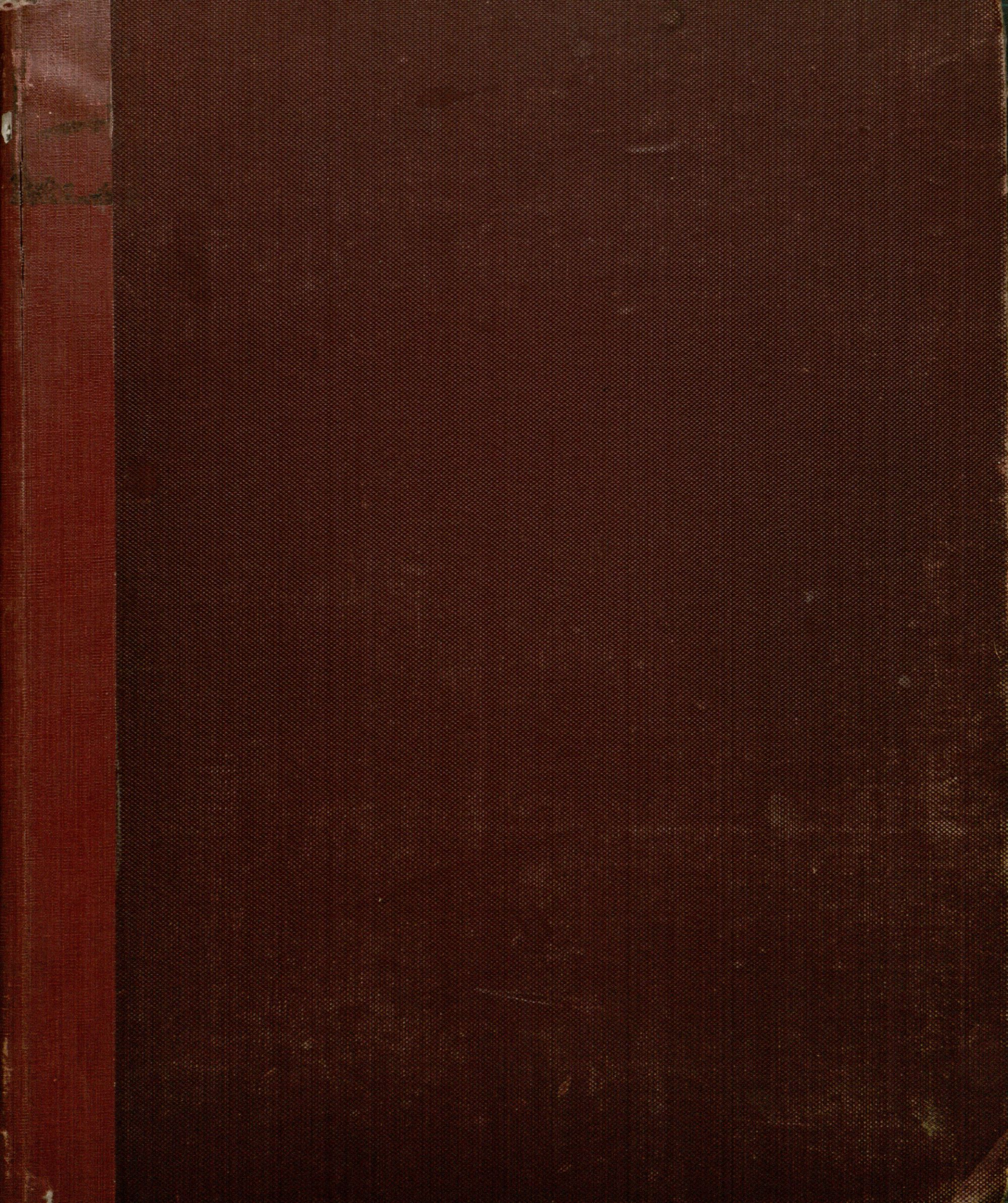
Scores from the General Collection

1893

Hungarian melodies

<https://hdl.handle.net/2144/16046>

Boston University



WITHDRAWN
PUBLIC LIBRARY
BROOKLINE

Brookline Public Library
Town Appropriation.

January 1901

~~*184.2K*~~

Accession No. 50141

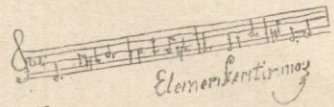
784.15 793

Nov. 21 '02

Lehrmeister. Pörtl in Pest



Arp. Munkacs



HUNGARIAN MELODIES TEXT FROM THE
ORIGINALS DONE INTO ENGLISH BY J. S.
OF DALE AND F. KORBAY THE MUSIC TRAN-
SCRIBED BY F. KORBAY.

PUBLIC LIBRARY - 57
BROOKLINE

STANLEY LUCAS, WEBER,
PITT & HATZFELD, L^{TD}
LONDON & LEIPZIG, COPY
RIGHT BY F. KORBAY, IN
WASHINGTON, 1891-93.

G. SCHIRMER, JR.
(Boston Music Co.)
26 WEST ST., - BOSTON.
Printed by C. G. Röder, Leipzig.

Francis Korbay

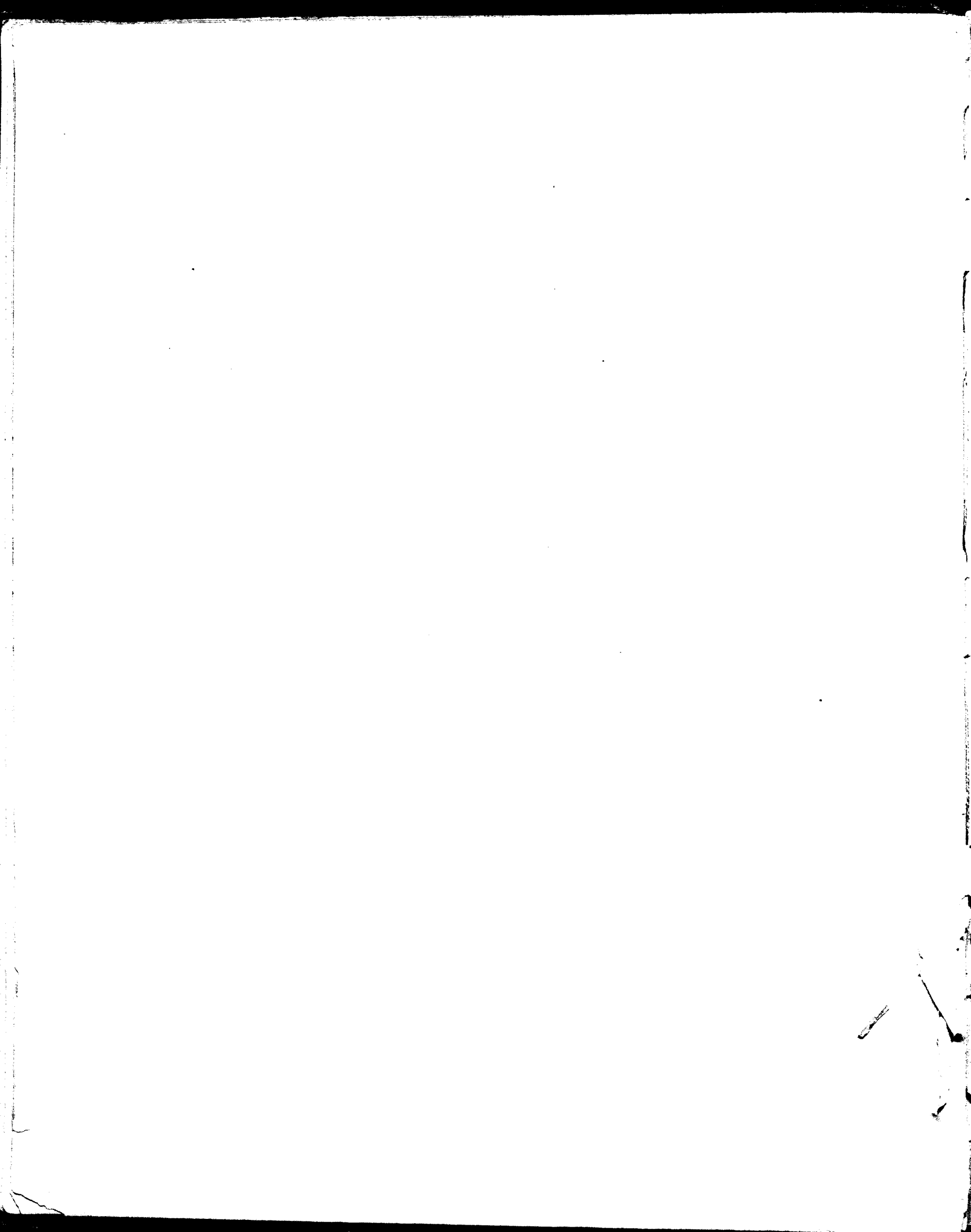
WITHDRAWN
PUBLIC LIBRARY
BROOKLINE

50141
Jan., 1901.
M
784.15
H93

YARALL CLUB
BROOKLINE

TO MY FRIEND

MICHAEL DE MUNKÁCSY.



INTRODUCTION.

Most of the Hungarian Folksongs grow like wild flowers, in the country, among the peasantry. Every year brings a new crop. The air is laden with its perfume. When some of them have reached the heart of the nation, everybody sings them, and it is only then that the new songs are written down — usually by unsympathetic or incompetent musicians — and presented to the world in print. No wonder, therefore, if by such contacts they lose some of their fine petals, and most of their glowing colors; and are apt to become monotonous, and commonplace. Even those gifted amateurs Bernáth, Szerdahelyi, Egressi, Fűredy, Simonffy, and the exceptionally prolific and inspired Szentirmay Elemér, have had to endure seeing their melodies forced into that worn-out, uniform straight-jacket in which most of our songs are arrayed. The popularity which, nevertheless, some of them have achieved abroad, and the successful instrumental and orchestral arrangements and transcriptions of them, by such masters as Liszt, Brahms and Joachim, sufficiently vouch for their inherent worth to justify an attempt to rescue them from the helpless accompaniments to which, as songs, they are usually mated. My aim has been to infuse into the introduction, accompaniment and intermezzi of each of these songs its individual spirit; to illustrate its playful, tender, pathetic or heroic mood. The task of preserving the Hungarian character throughout, of excluding the more conventionally acceptable harmony and treatment wherever the Hungarian spirit would not admit them, has been far from easy. The translations, where adherence to the original text and prosody exact an unusual handling of verse and rhyme, have presented even greater difficulties. The prevailing Hungarian rhythm is the out-come of the Choriambus, (— ∪ ∪ —) (♩ ♪ ♪ ♩), the Antispastus, (∪ — — ∪) (♩ ♩ ♩), and the Amphibrachys, (∪ — ∪) (♩ ♩ ♩); and it seems as if no other language could cling to it with natural ease and grace. No national music is as directly created by its language, and as dependent upon it, as is the Hungarian; and it is, therefore, astonishing that the hypothesis, that Hungarian music is of Gypsy origin, should ever have become the subject of any serious discussion. The Gypsies play our songs and dances at dinners, balls, or weddings, with a dash and fire, and with that instinctive rhythmical verve, which is imperatively demanded by our music. As composers, they have no more claim to it than a German street band has to “Norma”, or “Trovatore”, to “Home, sweet Home”, or “Robin Adair”. It is, in fact, singular that, although almost every race has its national melodies, I have not been able to hear of a single song, in any language, of undoubted Gypsy origin; though I have seen some of the most beautiful of purely Hungarian melodies, without a trace of Gypsy origin or influence, labelled “Zigeuner-Weisen”. The Gypsies came to Hungary in the 15th Century. We had our own minstrels — called Lantosok — from time immemorial. The last of them, Tinody, died in the 16th Century. They sang, at public festivals, and at the banquets of the chiefs and nobles, the history of the people, and the prowess of its heroes. Thus, and thus only, were recorded the traditions which our nation preserved of the period preceding its invasion of Europe in the 9th Century. Our ancient Church music contains chants of unsurpassed beauty. Our people continue creating and singing their own songs with untiring fervour. Great musicians take notice of them, and even deign to appropriate them. Some of the songs in this collection have already found favour with the English speaking public, in various foreign disguises. The time has, therefore, perhaps come to present them, as far as it is possible, in a native dress, in their original song-form, and under the names of the composers to whom such honour as they deserve is due. I have already asked indulgence for their often ill-fitting foreign garb. In expressing my gratitude to Mr. J. S., of Dale, my collaborator in the translations I must especially acknowledge the patience with which he has, in numerous instances, consented to sacrifice grace and correctness of the English phrase to that fidelity to the original, which has been our first object. If the sacrifice is sometimes greater than the result appears to justify, the responsibility for it is mine alone.

New York, November 1890.

F. Korbay.

Contents.

I.

	Page.
1. Where the Tisza's torrents through the prairies swell <i>(Az alföldön....)</i>	2
2. Look into my eye, come near! <i>(Nézzél csak a szemembe....)</i>	8
3. Far and high the cranes give cry <i>(Magosan repül a darú....)</i>	11
4. Had a horse, a finer no one ever saw <i>(Volt nekem egy darú szőrű paripám....)</i>	13
5. I implore you, I beseech you <i>(Meg-követem a tens nemes vármegyét....)</i>	17
6. Csárdás	22
7. Come in my rose, my rose come in <i>(Gyere be rózsám....)</i>	24
8. Were the pitcher full alway <i>(Van e bor a korsóba?....)</i>	26
9. They have laid him dead upon the black-draped bier <i>(Kitették a holttestet az udvarra....)</i>	32
10. Through the darkling forest gay I roam <i>(Ezt a kerek erdőt....)</i>	34
11. Oh! the earth is vast & spacious <i>(Ez a világ a milyen nagy....)</i>	37
12. Roses in the garden knowing <i>(Jártam kertben rózsáke között....)</i>	40
13. No, the say <i>(Ezt mondják nem adnak....)</i>	42
14. Long ago, when I was still free <i>(Mikor én még legény voltam....)</i>	46
15. Play on, play on <i>(Huzzadd, csak huzzadd csak....)</i>	50
16. Shepherd, see thy horses foaming mane <i>(Horú csikós olyan szaporán....)</i>	52
17. Rosebud, to the fields art going? <i>(Ne menj rózsám a tarlóra....)</i>	57
18. Father was a thrifty man <i>(Vagy gazda volt az apám....)</i>	59
19. O'er the forest rainclouds lower <i>(Ereszkedik le a felhő....)</i>	60
20. Pretty maid, how could you do so <i>(Ez a kis lány....)</i>	64
21. Mourning in the village dwells <i>(Szilvás falu....)</i>	66
22. See the little pretty maiden <i>(Here tyu, tyu, tyu!....)</i>	70
23. In the forest's highest branches <i>(Erdő, erdő, sűrű erdő....)</i>	74
24. Mid the cornfields sings the sweet lark <i>(Zöld vetés közt....)</i>	76
25. There was noneto match Kerekes. <i>(Nem volt párja a faluban.)</i>	79

Contents.

II.

XV

Nine Melodies by Elemér Szentirmay.*)

		Page
26.	Play on, Gipsy <i>Huzzad cigány.</i>	83.
27.	Trust them not <i>A legény egytől egyig.</i>	86.
28.	There's on earth but one true precious pearl. <i>Csak egy szép lány van a világon.</i>	88.
29.	Do not go <i>Ne menj el.</i>	92.
30.	Turn upon my worn and weary face <i>Nyugtasd rajtam.</i>	94.
31.	See, the wild rose fadeth <i>Csipke bokor.</i>	97.
32.	Flying, sweeping swallow <i>Szálldogál a fecske.</i>	100.
33.	What's the use of beauty <i>Csak akkor szép a lány.</i>	102.
34.	From woods around (Duet.)	104.
—————		
35.	Though I'm not a gallant (Duet.)	108.
36.	Marishka. <i>Mariskám.</i>	116.
37.	Good wine <i>Jó bor.</i>	118.
38.	Shepherd laddie <i>Juhász legény.</i>	122.
39.	Be accurs'd, oh, world! <i>Elátkozom ezt a cudar világot.</i>	124.
40.	In full many a town <i>Be sok falut, be sok várost bejártam.</i>	126.
41.	Maiden, maiden, nut-brown maiden <i>Te vagy te vagy barna kislány.</i>	128.
42.	O'er the lithe lily <i>Szomorú fűz ága.</i>	132.
43.	In a rosebush I was born <i>Rószabokorban jöttem a világra.</i>	134.
44.	Ruined stands the ancient tavern <i>Rongyos csárda.</i>	136.
45.	How unkempt that scarf doth look <i>Jug de szennyes az a maga kendője.</i>	139.
46.	See, the star that shines afar <i>Jug be fenyves csillag ragyog az égen.</i>	141.
47.	Rose-red, rose-red <i>Piros, piros, piros.</i>	143.
48.	My brown boy is hiding away <i>Barna legény elbujdosott.</i>	145.
49.	List to me, rosebud <i>Hallod e rozsám.</i>	148.
50.	Open dearest (Duet.) <i>Nyisd ki rozsám.</i>	150.

* Note. The transcriptions of the group of Nine Songs by Elemér Szentirmay, perhaps the most remarkable of modern Hungarian melodies, have been approved by him, and are included in this collection with his sanction.

The Frontispiece, illustrating the song "Play on Gipsy," was drawn for this collection by M. MICHAEL DE MUNKACSY. The *remarque* portrait of FRANCIS KORBAY was etched by M. R. PIGUET from a drawing by Mr. JOHN S. SARGENT.

HUNGARIAN MELODIES.

Where the Tisza's torrents through the prairies swell...

N^o 1.

Az alföldön halász legény vagyok én...

Theme & Words by G. Bernáth. 1810-1851.t.

F. Korbay.

Molto moderato.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the piano introduction with a treble clef and a bass clef, both in G major and common time. The piano part is marked *pp molto legato* and features a rhythmic pattern of eighth notes. The second system begins the vocal melody with the lyrics: "Where the Tisza's torrents through the prairies swell". The piano accompaniment continues with a similar rhythmic pattern. The third system continues the vocal melody with the lyrics: "I the fish-er with my mother". The piano accompaniment remains consistent. The fourth system concludes the piece with the lyrics: "lone-ly dwell. Come, sweet maiden, come for shel-ter". The piano part ends with a *dolce* marking and a *p* dynamic.

pp molto legato

pp

8 bassa

dolce

dolce

p

home with me, Come, sweet maiden, my old mother shall tend thee.
pi - hen - ni. Ő - reg a-nyám majd gon-do-dat vi - se - li.

rit.

*Ped. * Ped. * Ped. **

pp
 Come, sweet mai-den, come for shel-ter home with me,
Jőjj be hoz-zám sze - - lid lány-ka pi - hen - ni.

pp pp p

rit.
 Come, sweet mai-den. my old mo-ther shall tend thee.
Ő - reg a-nyám majd gon-do-dat vi - se - li.

p rit. p

pp

*Ped. * Ped. * Ped. * Ped. **

a tempo

f

O'er the le-vel low-land fields the temp-est glooms,
 Sü - tét fel-hök tor - nyo - sul - nak az é - gen.

pp *mf* *a tempo*

Ped. *Ped.* *sea bassa...* *Ped.*

In the dis-tant west-ern sky the storm-cloud looms;
 Hull a zá por az al - föl - di tér - sé - gen;

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.*

mf

Sweet-est maid the rain will wet your scarf of silk,
 Sző - ke kis lány se - lyem ken-dőd meg - á - zik,

f *f*

Ped. ** Ped.* ** Ped.*

Chill your snowwhite neck and shoul - ders white as milk.
 Hó szín nya - kad gyön - ge vál - lad meg - fá - zik.

p *p* *p* *p*

Ped. *Ped.* *Ped.* ** Ped.* *Ped.*

f

Sweet - est maid the rain will wet your scarf of silk.
 Szó - ke kis lány se - lyem ken - dőd meg - á - zik.

f *f* *f*

Ped. * *Ped.* * *Ped.* *

p rit.

Chill your snowwhite neck and shoul - ders white as milk.
 Hó szín nya - kad gyön - ge rál - lad meg á - zik.

p *pp rit.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

pp *relucissimo*

pp

Ped. *Ped.*

pp

Now the storm-clouds fall a - way from the blue sky,
 Szét osz - la - nak már a sű - rű fel - le - gek

pp

rit. molto *pp*

*

slower, well declaimed

Now ^p my fish-er lad from thee I go, good bye. May god bless thee.
 Is - ten hoz - zád ked - ves le - gény én me - gyek. Élj bol - do - gúl.

p

p slower

rit.

hap - py be thy fate and lot. and sometimes re - mem - ber me, for - get me not.
 a - jó Is - ten áld - jon meg, Oly - kor, Oly - kor ró - lam is em - lé - kezz meg.

pp

rit. pp

Red. *

May god bless thee, hap - py be thy fate and lot, and sometimes re mem ber me, for -
 Élj bol - do - gúl, a jó Is - ten áld - jon meg, Oly - kor, Oly - kor ró - lam is em -

mf

rit. pp

get me not.
 lé - kezz meg.

in very marked rhythm and haughtily

rit. pp

f

6 *6*

gra bassa

Red. *

spirited

So the mai-den
Jár a kis lány

f

grabassa loco * *grabassa loco*

walks a - way with step so light, Waves the sil-ken
vi - rá - gos zöld me - ző - ben, Fe - hér ken-dő

scarf back to me, still snow-white. Best for me if far a-way from
lo - bog picziny ke - zé - ben. Bar - na le-gény, hejj! ne in-dulj

f *slower*

slower *p*

her I'd kept, Flow'rs of sor-row on - ly bloom where she has stept.
u - tán-na, Bá - nat vi-rág vi - rag-zik az ut - já - ba.

rall. *f* *rit.*

rall. *rit.*

mf *p*

Look into my eye, come near!

Nézzél csak a szemembe.

Words and Melody an Old Folk Song.

F. Korbay.

Scherzoso.

Look in - to my
Né - zél csak a

p leggierissimo *pp*

rit. *a tempo* *rit.* *meno mosso.*

eye come near What is it you read there dear? You will read in it,
szé - mem - be Mit ol - ra - sol be - lő - le? Úgy e azt mond - ja,

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

a tempo

You will find in it: All my great love and your litt - le self
Úgy e azt mond - ja: Te vagy az an - gya - la, ra - gyo - gó

mf

meno mosso *p*

shrin'd in it You will read in it, You will find in it:
csil - la - ga. Úgy e azt mond - ja, Úgy e azt mond - ja:

meno mosso *p*

a tempo

mf All my great love and your lit - tle self shrin'd in it.
p Te nagy az an - gya - la, ra - gyo - gó esil - la - ga.

p

p

pp

Tempo I.

rit. *a tempo*

I need not look there too long. Well I know the old old song.
 Jól ol - ca som lá - tom is. Hogy a le gény mind hu - mis.

Tempo I.

rit. *a tempo*

meno mosso.

f *rit.*

Ev' - ry mai - den too, Ev' - ry mai - den who
 Ugy e jól lá - tom, Ugy e jól lá - tom,

meno mosso.

p *mf* *rit.*

f *a tempo*

Looks in your eye, she shall find her-self shrin'd there too.
Csa - lo - gatsz rég ó - ta, Har - mad fél ér ó - ta.

a tempo
mf

meno mosso
mp

Ev - ry mai - den too, Ev - ry mai - den who
Úgy e jól lá - tom, Úgy e jól lá - tom.

meno mosso
pp

a tempo

Looks in your eye she shall find her-self shrin'd there too.
Csa - lo - gatsz rég ó - ta, Har - mad fél ér ó - ta.

a tempo
p

pp rit.

a tempo

pp

ppp

N^o 3.

Far and high the cranes give cry...

Magosan repül a darú szépen szól...

According to some by: Béni Egressy

According to others by: Joseph Szerdahelyi 1804-1851.†

F. Korbay.

Largo patetico.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The tempo is 'Largo patetico'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with a 'Ped.' (pedal) marking and a 'mf' (mezzo-forte) dynamic. The vocal line includes lyrics in English and Hungarian. The first system ends with a fermata over the final note. The second system ends with a fermata over the final note. The third system ends with a fermata over the final note.

Far and high the cranes give cry and
I have sown full vi - o - lets, no
Ma - go - san re - pül a da - rú
Ve - tet - tem tel - jes i bo - lyát,

spread their wings. An - gry is my dar - ling for she no more
one did bloom. From her cote I've called my love, she did not
szé - pen szól, Ha rag - szik rám az én ró - zám, mert nem
nem kell ki, I - zen - tem a ga - lambom - nak nem jött

sings. Do not scorn my love, my dar - ling lift thy head,
come. But there shall yet be a day when love is heard;
szól. Ne ha - ra - gudj ked - ves - ba - bám so ká ig.
ki. Hej! eljut - hatsz oly ke - ser - ves i - dő - re

f

Thine I am and thine I shall be. When I'm in the deep grave
 She shall lis-ten: then her heart shall bid her come forth at my
Ti - ed va-gyok, ti - ed le - szek ko - por-sóm be - zár - tá -
El - jön - nél még, ki jön - nél még az én i - ze - ne - tem -

f

*Ad. ** *Ad. * Ad. **

p

laid. Do not scorn my love my dar-ling lift thy head.
 word. But there shall be yet a day when love is heard;
ig. Ne ha - ra-gudj ked - res ba - bám so - ká - ig.
re. Hejj! eljut - hatsz oly ke - ser - res - i - dő - re.

p *p* *p*

*Ad.**

rit.

Thine I am and thine I shall be. When I'm in the deep grave laid.
 She shall lis-ten: then her heart shall bid her come forth at my word.
Ti - ed va-gyok, ti - ed le - szek ko - por-sóm be - zár - tá - ig.
E - ljön-nél még, ki jön - nél még az én i - ze - ne - tem - re.

rit. *p*

*Ad. ** *Ad. * Ad. ** *Ad.*

Nº 4.

Had a horse, a finer no one ever saw.
Volt nekem egy darú szőrű paripám.

Old Folk Song.

F. Korbay.

Senza tempo misurato, fantasticamente.

The musical score is written for piano and consists of five systems of staves. The first system is marked *ff martellato* and includes a *ped.* (pedal) marking. The second system also includes a *ped.* marking. The third system features a *f* dynamic marking and a *8va bassa* instruction. The fourth system includes a *ped.* marking. The fifth system includes a *8va bassa* instruction and a *ped.* marking. Each system concludes with an asterisk (*).

liberamente recitato

f.
Had — a horse, a fi - ner no one e - ver saw
Volt — ne - kém egy da - rú szó - rú pa - ri - pám.

But the she - riff sold him in the name of law.
De el ad - ta a sze - ge - di ka - pi - tány.

E'en a stir - rup cup the ras - cal would not yield.
Ott sem rol - tam az ál - do más i rás nál,

But no mat - ter, more was last at *)Mo - hacs field!
No, de se baj, több is re - szett Mo - hács - - nál!

*) Pronounce Mohátsch.

Note. The defeat of the Hungarian army of 25,000 men, by 200,000 Turks, at Mohacs, on the 29th August 1526, was one of the greatest disasters in the history of the nation. The proverb, — the refrain of this song, — is still in constant use among the people.

liberamente recitato

f
 Had — a farm house, but they burnt it to the ground
 Volt — ne - kem egy fe - hér ta - nyam le - é - gott,
f
 Ped. * Ped. *

f
 Don't know e - ven where the spot could now be found.
 Azt se - tu - dom a te - lek - je ki - é lett
f
 8va bassa.....
 Ped. * Ped.

In the coun - ty roll 'tis safe in - scribd and seal'd,
 Fel cau ir - ra a sze - ge - di tu - uács nál.
 Ped. * Ped. *

f
 But no mat - ter, more was lost at Mo - hács field!
 No, de se baj, töb is re - szett Mo - hács - - nál!
f
 rall. *p*
 8va bassa.....
 Ped. * Ped.

p dolce

Had Volt a sweet-heart mourn'd her loss long
sze - re - töm, esz - ten - deig

pp

ped

years and years, Thought her dead and
si - rat - - - - - tam, Ö volt az én

p

ped

Più mosso.

ev - ry day gave her my tears; Now I find her neath an - o - ther's
min - den - na - pi ha - lot - tam. Most is meg van a hű - te - len,

p

roof and shield, But no mat-ter! more was lost at Mo-hács field!
de más - nál; No, de se baj! több is ve - szett Mo - hács - nál!

f *singhiozzando* *rall. pp*

pp *rall.*

pp

N^o 5.

I implore you, I beseech you.
Meg-követem a tens nemes.

Old Folk Song.

F. Korbay.

Andante.

1. I im-plore you, I beseech you
2. One good lad I love oh! he is
1. Meg-kö-re-tem a tens ne-mes
2. Egy jó le-gényt sze-ret-tem az

gra-cious lords. Lis-ten to a poor girl's heart - bro-ken
all to me. Him my guar-dian tried and true God sent to
vár-me-gyét. Hall-gas-sa meg egy sze-gény lány ké-rel-
min-de-nem. Gyá-mo-ló-mul őt ren-del-te Is-te-

words I am lone-ly. I'm an or-phan mo-ther's dead
me In the draft-ing, so they tell me. black he drew.
mét Ár-ra va-gyok. a-zon kez-dem pa-na-szom
nem. Ez a le-gény, sor-sot hú-zott fe-ke-tét,

rit. *a tempo*

I've no fa - ther and no place to lay my head.
 To the ar - my now must go my sweet - heart true.
 Yin - csen any - ám. nincs ro - ko - nom. tá ma - szom.
 Nagy le vél - re fel is ir - ták a ne - rét.

rit. *a tempo*

Little faster.

mf

3. I im - plore you might - y nob - le
 3. Szé - pen ké - rem nagy - sá - gos tens

f

gra - - cious lords. *mf*
 u - - ra - - im.

Lis - ten still, oh!
 Hall - gas - sák meg

f *mf*

lis - ten kind - ly to my words:
 i - gas - sá - gos o - - ka - - im:

f

f

Here at home there ne - ver was a bet - ter - boy
A ba - bám - nál soh se láttak jobb fi - út.

But in fighting, wounds and war he takes no joy.
Ke - rü - li és gyű - lö - li a há - bo rít.

p

Faster.

4. In our vil-lage there's a lot of reck - less boys
 4. *Van fa-luk-ban e - lég kor-hely he - nyé - lö.*

f

Full of fight-ing, fast, and god-less, fond of noise.
Is - ten - te - len, vér on - tás - tól nem fé - lö.

ff

sc^a bassa.....

f

Take them with you they will bet-ter sol-diers make,
 Ezt hadd vigy-ék ezt sen-ki-sem si-rat - ju,

None will mourn them, not a sing-le heart will break.
 A jo lel - ket úgy is csak há - bor - gat - ja.

p

f *very rhythmically*

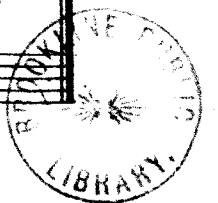
But they took him, dress'd him out a
 Benn is ma - ratt fel öl - tö - zött

rit.

gay hus - - sar, Fine as a - ny cap - tain, led him to the
 hu - szár - - nak O lyan szép rolt. il - lett vón ka - pi - tány -

war. But what joy the lace and feathers in his eyes.
 nak. Jaj de mit ér ne - ki a szép ru - há - ja,

When at home a - lone, at home his sweet - heart dies!
 Ha é - ret - te itt - hon her - rad ró - zsa - - ja!



No. 6.

Csárdás.*

Composer unknown.

F. Korbay.

Allegro appassionato.

Weep not, o my rose why sigh so,
 Ne, ne bá - sulj ró - zám, kín - esem,
 Cry not so or of thy sor - row thou shalt die so
 Mert a bá - nat, mert a bá - nat sár - ba ri - szem.
 Come to my arms for a mea - sure,
 Jöjj hoz - zám szár - vem egy szó - ra.
 And thy grief shall turn to plea - sure,
 És te - lem for - dul sár - to jó - ra

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, often with slurs and accents. Pedal points are indicated by 'Ped.' and asterisks. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro appassionato'.

* Literally: Tavern dance.

ff
Come, get up, boys, come, get up, boys for danc - ing! for danc - ing! Lift her up, boys,
No - sza lé - gény, no - sza lé - gény a táncz - ba, a táncz - ba, Itt a lé - ány

ff
Ped. *

lift her up, boys, for danc - ing! for danc - ing! Here is the girl. my boy!
itt a lé - ány, szeddráncz - ba, szeddráncz - ba. Úr - rasd, for - - gasd

f
sempre ff *ff*
Ped. * *gr. bass* Ped. *

so spin her! and spin her, give her a kiss, my boy! and win her!
mint or - sót, mint or - sót, Kö - szünts rá - - ja a kor - sót,

f *sf*
Ped. * Ped. * Ped. * *gr. bass*

and win her!
a kor - sót.

fff *fff* *ff* *f*
gr. bass..... *

Come in my rose, my rose come in...

No. 7.

Gyere be rózsám, gyere be...

Old Folk Song.

F. Korbay

Triste e lento.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is marked *p* (piano) and includes the instruction *pesante il basso ma non forte*. The vocal line includes the lyrics in English and Hungarian. The tempo markings *rit.* (ritardando) and *a tempo* are used to indicate changes in the music's pace. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

pesante il basso ma non forte

Come in my rose, my rose come in, I stay a -
 Gye - re be ró - zsám, gye - re be, Csak ma - gam

lone here in the inn. On - ly three poor gyp - sies
 va - gyok i - de be. Há - rom csi - gány le - gény

rit. *a tempo*

rit. *a tempo* *f* *p*

play for me, Lone - ly dance I to their min - strel - sy.
he - ge - dül Csak ma - gam já - rom e - gye - dül.

rit.

a tempo
 On - ly three poor gyp - sies play for me. Lone - ly dance. I
Há - rom czi - gány le - gény he - ge - dül Csak ma - gam

a tempo

ritenuto \gg *pp*
 to their min - strel - sy.
já - rom e - gye - dül!

ritenuto pp *mf*

pp *ppp*

Were the pitcher full alway...

N^o 8.

Van e bor a korsóba?

Composer unknown. Very old.

F. Korbay.

Allegro molto appassionato.

ff

pp

ff *pp*

Were the pit-cher full al-way, I would nev-er
 Van e bor a kor-só-ba? Min-dég in-nám

stay a-way. Were the pit-cher full al-way, I would nev-er stay a-way.
 ha rol-na. Van e bor a kor-só-ba? Min-dég in-nám ha rol-na.

Drown in wine thy sor-row. Drown in wine thy sor-row, Death may swal-low
 Hejj! hajj! i-gyunkrá-ja Hejj! hajj! i-gyunkrá-ja! Ugy is el-nyel

f *p* *f* *p* *f* *p* *f* *p*

us to-morrow. Death may swallow us to-mor-row. Drown in wine thy sor-row
a sir szá-ja, Ugy is el-nyel a sir szá-ja Hejj! hajj! i-gyunk rá-ja.

Drown in wine thy sor-row. Death may swallow us to-morrow Death may swallow us heighho!
Hejj! hajj! i-gyunk rá-ja. Ugy is el-nyel a sir szá-ja Ugy is el-nyel ha ja ha!

Meno mosso. *f* *f* *p* *meno allegro.*
 Ho you litt-le dove of mine, kiss my lips be-twixt the wine. You're a fick-le false fel-low,
Hejj! ga-lambom ri-o-lám Csó-köl-ja meg az or-czám. Kend csal-fa le-gény.

Shall I kiss you, Oh no, no. You're a fick-le false fel-low, Shall I kiss you?
Nem csó-ko-lom. nem biz én Kend csal-fa le-gény, Nem csó-ko-lom.

a tempo
f
 Drown in
Hejj! hajj!

p *pp* *p* *rit. pp* *f* *a tempo* *p*

wine thy sor-row. Drown in wine thy sor-row, Death may swal-low us to - mor-row.
i - gyunk rá - ja Hejj! hajj! i - gyunk rá - ja, Ugy is el - nyel a sir szá - ja.

p p p p f p p p f p f p f p

Death may swal-low us to - mor-row. Drown in wine thy sor-row. Drown in
Ugy is el - nyel a sir szá - ja Hejj! hajj! i - gyunk rá - ja. Hejj! hajj!

f p f p f p f p f p

wine thy sorrow. Death may swal-low us to - morrow. Death may swal-low us heigho!
i - gyunk rá - ja, Ugy is el - nyel a sir szá - ja. Ugy is el - nyel ha ja ha!

f p mf p mf p mp pp mp pp

Con allegria sfrenata.

ff

Come get up, girls draw your kirt - les tight, Boys spin your part - ners right,
Fel le-gény a táncz-ra, Itt a lány, szedd ráncz-ba, For - gasd mit

ff *sempre ff* *ff*

sempre ff

all take the mea - sure light, Now's the night. Come get up, girls draw your
az or - söt. Kö - szöntsd rá a kor - söt. Fel le-gény a táncz - ra,
pù impetuoso

sempre ff

Kirt - les tight, Boys spin your partners right, all take the mea - sure light,
Itt a lány, szedd ráncz - ba, Forgasd mit az or - söt, Köszöntsd rá

gra bassa.....

ff

Now's the night. Come get up, girls draw your Kirt - les tight, Boys spin your
a kor - söt. Fel le-gény a táncz - ra, Itt a lány, szedd ráncz - ba

ff

gra bassa.....

ff *ben misurato e più leggiero*

partners right, all take the measure light. Now's the night. Dance a mea- sure,
 Forgasd mint az or- söt, Köszöntsé rá a kor- söt. Ez az é- let *ben misurato e più leggiero*

ff *mp*

gra bassa *staccato*

this is plea- sure. Dance a mea- sure, all for plea- sure. Hand clasp- ing
 a gyöngyé- let. Ez az é- let, a gyöngyé- let Sar- - kan- tyud

f *mp*

clo- sely in hers. Clank- ing clink your spurs. Dance a mea- sure,
 hadd pe- reg- jen, Pat- kőd pe- reg- jen. Ez az é- let,

f *p*

this is plea- sure, Dance a mea- sure all for plea- sure, Hand clasp- ing
 a gyöngyé- let. Ez az é- let, a gyöngyé- let. Sar- - kan- tyud

clo - sely in hers. Clank - ing clink your spurs. Drown in
hadd pe - reg - jen. Pat - kőd pe - reg - jen. Hejj! hajj!

wine thy sor-row. Drown in wine thy sor-row. Death may swal-low us to - mor-row
i - gyunk rá - ja, Hejj! hajj! i - gyunk rá - ja Ugy is el - nyel a sir szá - ja.

Death may swal-low us to - mor-row Drown in wine thy sor-row. Drown in
Ugy is el - nyel a sir szá - ja. Hejj! hajj! i - gyunk rá - ja Hejj! hajj!

wine thy sorrow, Death may swal-low us to - morrow. Death may swal-low us heigho!
i - gyunk rá - ja, Ugy is el - nyel a sir szá - ja Ugy is el - nyel ha ja ha!

They have laid him dead upon the black draped bier...

N^o 9.

Kitették a holttestet az udvarra...

Folk Song dating from 1848.

F. Korbay.

Alla marcia funebre.

p

8^{va} loco 8^{va} lc. 8^{va} lc. 8^{va} lc. 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} lc. 8^{va} lc. 8^{va}

lc. 8^{va} loco 8^{va} lc. 8^{va} loco 8^{va} lc. 8^{va} lc. 8^{va} lc. 8^{va} lc. 8^{va} loco 8^{va} lc. 8^{va} loco 8^{va} lc. 8^{va} loco 8^{va} lc. 8^{va} lc. 8^{va}

ppp

lc. 8^{va} lc. 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} lc. 8^{va} lc. 8^{va} loco 8^{va} loco 8^{va} loco 8^{va}

1. They have laid him
 2. There are none to
 1. Ki - tet - ték a
 2. Nincs több ár - va,

f

1. dead u - pon the black draped bier;
 2. mourn him and a - lone I stand,
 1. holt - tes - tet az ud - var - ra,
 2. csak e - gye - dül én ra - gyok,

White his face is, falls u - pon it
 None to kiss his lips, to press his
 De nincs sen - ki a ki vé - gíg
 Mert sir fö - di azt kit szí - vem -

loco 8^{va} loco 8^{va} loco 8^{va} lc. 8^{va} loco 8^{va} lc. 8^{va} loco 8^{va} loco 8^{va} loco 8^{va} loco 8^{va}

1. not one tear. Fa - ther mourns not, wife nor chil - dren all are
 2. cold white hand. See in my pale face who shall his mourn - er
 1. si - ras - sa Most lát - szik meg, hogy ki az i - gaz, ár -
 2. hen tar - tok Hal - rány ar - com mu - tat - ja nagy bá - na -

loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va
*Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red **

1. gone Lone - ly stands his cof - fin, mourners there are none.
 2. be. Still I wait, for earth has no more joy for me.
 1. ra. Sen - ki se ha - jol a ko - por - so - ja - ra.
 2. tom E föl dön már nincs ne - kem bol - dog - sa - gom.

loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va
*Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red **

1. Fa - ther mourns not, wife nor chil - dren, all are gone. Lone - ly stands his
 2. See in my pale face who shall the mourn - er be. Still I wait, for
 1. Most lát - szik meg hogy ki az i - gaz ár - ra. Sen - ki se bo -
 2. Hal - rány ar - com mu - tat - ja nagy bá - na - tom. E föl - dön már

loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va
*Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red **

1. cof - fin, mourners there are none.
 2. earth has no more joy for me.
 1. rül a ko - por - so - ja - ra.
 2. nincs ne - kem bol - dog - sa - gom.

loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va
*Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red **

ppp ppp pppp

Red P. & H. 700.709

Through the darkling forest gay I roam...

N^o 10.

Ezt a kerek erdőt járom én...

Melody by Joseph Szerdahely. 1804-1851.t.

F. Korbay.

Tempo comodo con espressione molto virile.

The musical score is written in 2/4 time. It features a piano accompaniment and a vocal line. The piano part begins with a forte (*f*) dynamic and is characterized by a heavy, well-defined bass line (*il basso pesante e ben pronunziato*). The vocal line starts with a mezzo-forte (*f*) dynamic and includes the lyrics: "Through the dark-ling / Ezt a ke-rek". The piano accompaniment includes dynamics of piano (*p*) and pianissimo (*pp*). The vocal line continues with the lyrics: "for - est gay I roam, Wait ing for my brown maid / er - döt já - rom én, azt a bar - na kis lányt". The piano accompaniment continues with a forte (*f*) dynamic.

to come home. I shall sure - ly find her soon or late
vá - rom én. Az a bar - na kis lány vi - o - la,

Wear her in my heart my vi - o - let. I shall sure - ly
En va - gyok a vi - gasz - ta - ló - ja. Az a bar - na

find her soon or late Wear her in my heart my
kis lány vi - o - la, En va - gyok a vi - gasz -

vi - o - let.
ta - ló - ja.

She.

p In the evening for - est sha - dows creep: Wait-ing for my
Ezt a ke-rek er - döt já - rom én. Azt a bar-na

dar - ling watch I keep, In the cop-pice he's the ce - dar tree,
le - gényt rá - rom én, Az a bar-na le - gény Céd - rus fa.

f I its clinging i - vy fain would be. In the cop-pice he's the
Én ra-gyok a leg - szebb bim - bó - ja. Az a bar-na le - gény

ce - dar tree, I its clinging i - vy fain would be.
Céd - rus fa. én ra-gyok a leg - szebb bim - bó - ja

p

Oh! the earth is vast and spacious...

No. 11.

Ez a világ a milyen nagy...

Melody by Beni Egressy. Text by Alexander Petőfi.

F. Korbay.

Andante sostenuto.

The musical score is written for voice and piano. It begins with a piano introduction in the bass clef, marked *p*. The tempo is *Andante sostenuto*. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line enters with the lyrics: "Oh, the earth is vast and spacious / Ez a vi - lág a mi - lyen nagy." The piano accompaniment features a prominent bass line with a *pp* dynamic and a *gva bassa* marking. The score continues with two more lines of lyrics: "you my girl are small and gracious. / Te ga - lam - bom, Oly - ki - csiny nagy. / But could I possess your heart true. / De ha té - ged bir - hat - ná - lak." and "For the wide world I'd not give you. / E vi - lá - gért nem ad - ná - lak. / For the whole world I'd not give you. / E vi - lá - gért nem ad - ná - lak." The piano accompaniment includes a *ped.* marking and a *** symbol. Dynamics range from *p* to *f*.

mf

You the sun are, you the day-light,
 Te vagy a nap én az éj-jel,

p

I am but the dark some gray night. Could our hearts but ming-le on-ly,
 Tel-jes te-li sű-tét-ség-gel. Ha szí-vünk ősz-sze ol-rad-na,

f *ff.*

Then the dawn would break u-pon me. Then the bright dawn would break on
 Rám be szép haj-nal ha-sad-na, Rám be szép haj-nal ha-sad-

ff

me.
 na.

f *passionato*

Dear - est lift your eyes no high-er, Soon they've set my
 Ne néz re - ám, süsd le sze-med! El - é - ge - ti

f *passionato*

soul on fi - - re. Though you love me
 a lel - ke - - met. De hisz ugy sem

f

not, their flash-es Still, may burn my soul to ashes.
 sze retsz en-gem: Ég - jen el hát ár - va lel kem!

f

Still may burn my soul to ash - - es!
 Ég - jen el hát ár - va lel - - kem!

ff *do*

ff *do*

ff

Roses in the garden knowing...

N^o 12.

Jártam kertben rozsák között...

Composer unknown.

F. Korbay.

Allegretto capriccioso.

Piano introduction in 2/4 time, marked *p*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

lieto

Ro - ses in the gar - den know - ing ne'er a one brought;
 Jár - tam kert - ben ró - zsák kö - zött nem hoz - tam el,

Vocal line and piano accompaniment for the first line of lyrics. The piano part continues with the same accompaniment as the introduction.

Ro - ses in the gar - den grow - ing knew not my thought;
 Tud - tam, hogy itt ta - lál - ko - som test ver - ők - kel.

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with the same accompaniment.

mf

What care I for one of those, fair as a - ny flow'r that blows,
 Vin - csen o - lyan ró - zsa - fa, Mint ga - lam - bom szép ma - ga,

Vocal line and piano accompaniment for the third line of lyrics. The piano part continues with the same accompaniment.

is my own rose; What care I for one of those
szom-széd asz - - szony. *Nin - csen o - lyan ró - zsa - fa,*

p

pp

fair as a - ny flow'r that blows is my own rose.
mint a mi - lyan szép ma - ga szom-széd asz - - szony.

pp

pp

pp

p.

pp

N^o 13.

No, they say.
Azt mondják nem adnak.

Melody and words a very old Folk Song.

F. Korbay.

Grave.

No, they say, they will not give me to my lo - ver,
Azt mond - ják nem ad - nak en - gem ga - lam - bom - nak.

No they say, they will not give me to my lo - ver!
 Azt mond - ják nem ad - nak en - gem gu - lam - bom - nak.

mp

I must wed him with the ox - en and team, and the
 In - kább ad - nak más - nak an - nak a hat ök - rös

mf

p quasi piangendo

mant - le fine of soft fur. I must wed him with the
 fe - ke - te su - bás - nak. In - kább ad - nak más - nak

p *p*

smorzando

ox - en and team and the mant - le fine of soft fur.
 an - nak a hat ök - rös fe - ke - te su - bás - nak.

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

Grave.

p la melodia nel basso molto sostenuta

p *f*

sf

molto espressivo

Love, my love
Pe - dig az

p

oh look not thou so sad - ly on him, Love, my love
én ró - zám oly sze - li - den néz rám, Pe - dig az

p *p* *p* *p*

oh! look not thou so sad - ly on him. To thy dear
 ő - kö - r - ért, az e - gész vi - lág - ért biz o - da nem

p *p*

heart what's his ox - en and cart and the coat of fur u -
 ő - kö - r - ért, az e - gész vi - lág - ért biz o - da nem

p *p* *p*

pon him? To thy dear heart what's his ox - en and
 ad - nám. Ti - zen - hat ő - kö - r - ért, az e - gész

p *p* *p*

cart and the coat of fur u - pon him?
 vi - lág - ért biz o - da nem ad - nám.

p *pp* *rit.*

N^o 14.

Long ago, when I was still free.

Mikor én még legény voltam.

Melody and text by Joseph Szerdahelyi. 1804 - 1851. †

F. Korbay.

Allegretto gioviale.

The musical score is arranged in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto gioviale'. The first system begins with a piano introduction in the left hand, marked *mf* and *f*. The vocal line enters in the second measure. The second system continues the piano accompaniment and vocal line. The third system features the vocal line with lyrics and the piano accompaniment. The piano part includes various dynamics such as *f*, *mf*, and *f*, and includes a triplet in the final measure.

Long a - go, when I was still free,
 Mi - kor én még le - gény vol - tam,

f

I had but to say: one, two, three.
A ka - pu - ba ki - ál - lot - tam.

ff

And when e - ver I was pleased to cry,
Egy - gyet - ket - tőt kur - jan - tot - tam.

f *ff*

All the vil - lage maid - ens knew I. And when e - ver
Mindjárt tud - ták hogy én vol - tam. *Egy* - gyet ket - tőt

f *f* *f*

I was pleased to cry, All the vil - lage maid - ens knew
kur - jan - tot - tam. *Mind-járt* tud - ták hogy én rol -

1. *tam.*

ff

p

Ped. * *Ped.* *

*Quasi malcontento.
mezza voce.*

Now I'm mar - ried and no more
De mi - o - ta há - zas va -

rit.

pp

p

8^{va} bassa

free, I may call a thou - sand or
gyok, A ka - pu - ba ki - áll - ha -

loco

three! Now I cry long loud and
tok. A - kár há - nyat kur - jant -

pi-teous - ly, Not a girl cares that it is me!
 ha - tok, Még se tud - ják, hogy én va - gyok.

Now I cry long loud and pi-teous - ly,
 A - kár há - nyat kur - jant ha - tok.

Not a girl cares that it is me!
 Még se tud - ják, hogy én va - gyok!

ppp ppp
 8va bassa.....

N^o 15.

Play only, play on,
Huzzadd, csak huzzadd..

Folk Song.

F. Korbay.

Andante sostenuto.

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second system shows a grand staff (treble and bass clefs) with a key signature of two sharps and a 2/4 time signature. The music features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* (forte) and *f* (forte).

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 2/4 time signature. The piano accompaniment is in a grand staff with a key signature of two sharps and a 2/4 time signature. The tempo is marked *molto espressivo e dolente*. The lyrics are: "Play, on - ly play on, Huz - zadd, csak huz - zadd". The piano part includes dynamic markings of *p* (piano) and *ritardando*, and the tempo changes to *a tempo*.

This system contains the second vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 2/4 time signature. The piano accompaniment is in a grand staff with a key signature of two sharps and a 2/4 time signature. The lyrics are: "play till her heart ke - ser - ve - sen, Break as mine broke ere we did Hogy a szi - ve meg - re - ped -".

part;
jen; Let her heart re - mem - ber, let it hear once
Jus - son ne - ki az e - szé - be még egy -

more.
szer. Vows long spo - ken, vows long bro - ken once she
Mit ha - zu - dott ked - ve - sé - nek e - zer -

rallentando

swore.
szer. Let her heart re - member, let it hear once more.
Jus - son ne - ki az e - szé - be még egy - szer.

Vows long spo - ken vows long bro - ken once she swore.
Mit ha - zu - dott ked - ve - sé - nek e - zer - szer.

rallentando **pp**

No. 16.

Shepherd, see thy horse's foaming mane.
 Hová csikós olyan szaporán.

Old Folk Song.

F. Korbay.

Allegretto quasi andante.
energico

1. Shep - herd see thy hor - - se's foam - ing mane
 1. Ho - vá csi - kós oly - - lyau szá - po - rán,

Why dost ride so wild - ly thro' the plain? Bo - gar Mish - ka's
A - zon a taj - tek - zó pa - ri - pán? *Bo - gár Mis - ka*

daugh - ter weds to - day, To her wed - ding I, must
lá - nya férj - hez - men. *A la - ko - dal - ma - ra*

haste a - way.
me - gyek én.

energico
 2. Shep - herd on the black steed
 2. *Ha la - ko - da - lom - ra*

hur - ry - ing,
me - gyen kend,

What is that your sad - dle's
Fur - kós ho - tot mi - ért

car - ry - ing?
ri - szen kend?

If 'tis to a wed - ding
Mi - nek az a bun - kó

feast you ride,
fel - té - re

f

Why bear you a blind - geon
Fel - cif - zá - zott ká - pás

by your side?
neyr - gé - be?

f

rallentando

f

lento virile
f

3. Wed ded to him shall she ne - ver be,
3. Azt a kis lányt ki ma férj - hez mén.

f *lento virile*

8^a basso

Ma - ny long years she was loved by me. I her lov - er
So - ká sze - re - tő - ül bír - tam én. De el - csá bit -

f *f*

to her wed - ding ride. 'Twas the bride groom
ta - toll a sze - gény. El - csá - bi - tot

f *f* *ff*

stole her from my side.
ta egy gaz le - gény.

f

8^a basso

lento ritile
f

4. Ho! but let me see his vil - lain's face.
 4. De nem es - kű - szik meg ő re - le.

f *lento ritile*
8va basso

When I meet him God may give him grace. Let him at the
 Le - gyen re - te Is - ten ke - gyel - me. Az - ért ri - szem

church gate show his head. With this blud - geon
 ezt a nagy bun - kót. A - gyon ú - lóm

do I strike him dead.
 a gaz csá - bi - fót.

f *ff*

8va bassa
 P. & H. 700.716

N^o 17.

Rosebud, to the fields art going?

Ne menj rózsám a tarlóra.

Melody by Beni Egressy.

F. Korbay.

Andante soave.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody is marked *dolce* and consists of a series of eighth and sixteenth notes, with some slurs and accents. The bass line provides a simple harmonic accompaniment.

semplice e dolce

1. Rose - bud, to the	fields art go -
2. Go not in the	fields a reap -
1. Ne menj ró - zsám	a tar - ló -
2. Én ül - tet - tem	az al - ma

The first system of the vocal melody is in 2/4 time, key of B-flat major. It is marked *semplice e dolce*. The piano accompaniment is in the same key and time, marked *p*. The lyrics are written below the vocal line.

ing	Ten - der are thy	hands for mow - ing.
ing	Stay at home our	hearthstone keep - ing.
ra.	gyen - ge ke - zed	a sar - ló - ra,
fűt.	más szed - te le	az al - má - ját:

The second system of the vocal melody continues in 2/4 time, key of B-flat major. It is marked *p*. The piano accompaniment continues with the same harmonic structure. The lyrics are written below the vocal line.

1. If the white flour they no more knead, Love will no more
 2. There at night fall meet me so blithe Soft are thy hands
 1. Ha meg-vá - god a ke - ze - det Ki süt ne - kem
 2. Én sze-ret - tem meg a szép lányt Más é - li ve -

sweeten my bread! If the white flour they no more knead,
 for the rough scythe! There at night fall meet me so blithe
 lány ke - nye - ret. Ha meg vá - god a ke - ze - det
 le vi - lá - gát. Én sze-ret - tem meg a szép lányt,

smorzando
 Love will no more sweeten my bread!
 Soft are thy hands for the rough scythe!
 Ki süt ne - kem lány ke - nye - ret!
 Más é - li ve - le vi - lá - gát!

smorzando *pp*

No 19.

O'er the forest rainclouds lower..

Ereszkedik le a felhő..

Melody by Beni Egressy.
Text by Alexandre Petöfi.

Larghetto fantastico.

F. Korbay.

musical notation for piano introduction, including treble and bass staves with dynamic markings *prestissimo* and *f*, and tempo marking *L.H.* and *aumentato a piacere*.

musical notation for piano introduction, including treble and bass staves with dynamic marking *pp* and tempo marking *L.H.*.

vocal line and piano accompaniment for the first system, including lyrics: "O'er the fo - rest rain-clouds lower, E - resz - ke - dik le a fel - hő, Through the wood the Hull a fű - ra". Includes dynamic marking *dolcissimo* and *p*.

au - tumn show-er. From the oak - trees dead leaves fall-ing,
 ő - szí e - sö; Hull a fá - nak a le - ve - le,

Ad. * *Ad.* * *Ad.* *

Still the night - in - gale is call - ing, Still the night - in
 Még is szól a fü - le - mü - le, Még is szól a

rallentando molto

p rallentando molto *Ad.* *

gale is call - ing, From the oak - trees dead leaves fall-ing,
 fü - le - mü - le. Hull a fá - nak a le - ve - le.

pp a tempo

f a tempo *mf* * *Ad.* *

Still the night - in - gale is call - ing Still the night - in - gale is calling.
 Még is szól a fü - le - mü - le, Még is szól a fü - le - mü - le.

rallentando molto smorzando *ppp*

p *f* *pp* * *Ad.* * *Ad.* * *Ad.* *

L.H. *aumentato a piacere*

prestissimo *p* *f*

L.H.

pp

dolcissimo

Lit - tle brown maid, if not sleeping. Hear the night - in -
 Bar - na kis lány ha nem al - szol, Hall - gasd mit e
L.H. *L.H.*

p *p*

gale's voice weep - ing; Sing - ing sweet songs
 ma - dár da - lol; E - ma - dár az

p *f*

sing - ing, sigh - ing, 'Tis my soul that sing - eth dy - ing,
 én sze - rel - mem, Az én el - só - haj - tott lel - kem.

*La **

rallentando e smorzando *pp* *a tempo*
 'Tis my soul that sing-eth dy - ing. Sing - ing sweet songs,
 Az én el - só haj - tott lel - kem. E - ma - dár az

a tempo
p *rallentando molto* - *f* - *mf*

*La * La * La * La * La **

sing - ing sigh - ing, 'Tis my soul that sing - eth dy - ing,
 én sze - rel - mem, Az én el - só - haj - tott lel - kem.

*La **

rallentando e smorzando *ppp*
 'Tis my soul that sing - eth dy - ing.
 Az én el - só haj - tott lel - kem.

rallentando e smorzando *pppp*

*La * La * La * La **

No. 20.

Pretty maid, how could you do so. +)

Ez a kis lány hamis kis lány.

Melody and words by Joseph Szerdahelyi. 1804 - 1851. †

F. Korbay.

Scherzando vivace.

p leggierissimo *p*

scherzando
Pret - ty maid,
Ez a kis,
p *p*
pp *molto legato il basso*

— maid, how could you do so. Find your lad, — lad and woo him
kis lány. ha - mis kis lány, Ma - ga jár jár a le - gény

+) The original version of this song is in tripodies, thus; etc.

poco rit. *a tempo*

you so! Is it not — naugh - ty, is it not bad. When the maid—
u - tán! *Ma - ga mond - - ja a le - gény - nek:* *Ad - jon is -*

poco rit. *a tempo*

rit. *a tempo*

— maiden seeks out her lad. Is it not — naugh - ty,
- - ten en - gem ked - nek. *Ma - ga mond - - ja*

rit. *a tempo*

p *pp* *ppp* *ritardando molto*

is it not bad, When the maid. — maiden seeks out her lad.
a le - gény - nek: *Ad - jon is - - ten en - gem ked - nek.*

p *ritardando molto*

a tempo *p* *pp* *ppp*

Mourning in the village dwells..

No 21.

Szilvás falu gyászban van..

Theme an Old Folk Song.

F. Korbay.

Lento patetico.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Lento patetico'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The introduction is marked with a piano (*p*) dynamic and includes a 'Cresc.' marking. The first system of piano accompaniment is marked 'marcato' and 'p'. The second system is marked 'pp' and 'pp'. The third system is marked 'mesto'. The vocal line enters in the fourth system with the lyrics: 'Mourning in the vil-lage dwells: Hear the shep-herd's Szil-vás fa-lu gyász-ban van. Ju-hász le-gény'. The piano accompaniment continues throughout the vocal line, marked with a piano (*p*) dynamic.

quasi lieto
mf

mour - ning bells! Yes - ter morn he led, to the
hal - va van. Még szom - ba - ton dél u - tán

p

pasture sheep he led, — Now he sleeps be - neath the church - gate,
vi - gan ment a juh u - tán vi - gan ment a juh u -

dead. Mo - ther, to the past - ure
tán. U - tá - na megy az any -

p

Ad. * *Ad.* *

dolce

come! Bid your shep - herd lad go home —
ja „Gye - re ha - za Ban - di - ka!

p

f

Mo - ther, not to - night; at the inn there'll be a fight; At the
Nem meg - yek én ma ha - za vér - ben für - dök én még ma,

f

*Ad * Ad **

f

inn I'll bathe in blood, this night.
Vér - ben für - köd én még ma!

f *f*

Ad

più moto.

To the inn I go to - night, Shepherds three they seek to
A kocs - má - ba kell men - ni, Ve - re - ke - dés fog len -

più moto. *ff* *ff* *p*

Ad

f

fight, And a fourth stands by, and to quell the fight shall
ni. Há - rom ju - hász in - dit - ja, a ne - gye - dik

f

try; He must quell it though he live or die.
csi - tit - ja, a ne - gye - dik csi - tit - ja.

f *f*

f *f*

Ad.

p a tempo 1^{mo}

Mour-ning in the vil - lage dwells: For the fourth they
Szil - vás fa - lu gyász - ban van. Ju - hász le - gény

rall. pp *pp a tempo 1^{mo}*

toll death bells,— Mo-ther go thou home, to thy shep-herd nev - er
hal - va van. Si - rass a - nyám, si - rass már, Si - rom szé - lén

come, For he hears not when you call him home.
va - gyok már, Si - rom szé - lén va - gyok már.

rit.

p rit. *molto ritenuto* *pp*

Ad. *

No. 22.

Old Folk Song.

See the little pretty maiden.

Here tyu, tyu, tyu!

Allegretto scherzando.

F. Korbay.

pp una corda

f

leggerissimo

schierzando

See the lit - tle pret - ty maid - en,
 Ez a kis lány jaj be czif - ra,

how her - self she's drest Rib - bons on her neck and ring' lets,
 he - re, tyu, tyu, tyu, Csak ugy csil - log rajt' a ru - ha,

je-wels on her breast. Still the maid - en goes a - fairing,
 he - re tyu, tyu, tyu. Hej, de ré - gen jár a bál - ba,

f

pp

f

And. * *And.* * *And.* * *And.* *

still she goes to ev'-ry fair Still she's been dance - ing
 he - re tyu Még sem a kadt ne - ki pár - ja.

f

f

And. * *And.* * *And.* *

ritenuto
 sin - gle, not a pair.
 he - re tyu, tyu, tyu.

f

ritenuto *a tempo* *pp una corda*

And. * *And.* * *And.* *

And. * *And.* * *And.* * *And.* *

dolce

Thou my maid-en hast no rib-bon, je-wels not a
 Az én ró-zsám nem oly czif-ra, he-re tyu, tyu,

pp una corda

one;
 tyu. Scarce wilt thou go out a-fair-ing ere thy fair is done.
 Nem is jár oly rég a bál-ba, he-re tyu, tyu, tyu.

pp

Whit-sun-tide shall not be o-ver, thou shalt dance at
 Még is far - sang ra-sar-nap-ra he-re tyu

Whitsun-tide, Ere that dance end-eth thou shalt be my bride.
 As-szony lesz az e-szem-ad-ta he-re tyu, tyu, tyu.

8

pp

8

8

In the forest's highest branches..

No. 23.

Erdő, erdő, sűrű erdő árnyában..

Theme and words by unknown Composer.

F. Korbay.

Andante molto espressivo.

p *pp* *p* *pp* *poco rit.*

a tempo *sf*

f *rit.* *p* *pp*

pp

1. In the forest's high - est branches a - bove me Sings the wood dove
 2. Swift - lier would I fly to thee, my on - ly love, Flood nor for - est
 1. Er - dö, er - dö sű - rű er - dö ár - nyá - ban. Bus ger - li - eze
 2. Én is mennék kis ga - lam - bom te vé - led; De mi hasz - na

rit. *a tempo*

1. in sad music: I love thee. Far and clear her long - ing, lov - ing
 2. could not keep me from my dove. But I've lost thee! Lord in heav-en,
 1. ott ke - se - reg ma - gá - ban. Bú - san zo - kog. ke - ser - ve - sen
 2. Nem le - he - tek a ti - ed. Nem le - he - tek so - ha, so - ha,

rit. *a tempo*

plaint she sings; Back to her her mate re - tur - ning From the farth - est for - est wings.
 pi - ty me! Brok - en is my heart, 'tis brok - en With my hope - less love of thee.
 könnye - zik. Fáj - dal - má - ra, ke - ser - vé - re, Pár - ja visz - sza ér - ke - zik.
 Is - te - nem; Pe - dig szi - vem meg - re - pesz - ti É - ret - ted a sze - re - lem.

f *p*

f *pp* *pp* *p* *p*

Ped. * Ped. *

Far and clear her long - ing lov - ing plaint she sings; Back to her her
 But I've lost thee! Lord in heaven, pi - ty me! Brok - en is my
 Bú - san zo - kog ke - ser - ve - sen könnye - zik. Fáj - dal - má - ra.
 Nem le - he - tek so - ha so - ha, Is - te - nem Pe - dig szi - vem

f

Ped. *

mate re - tur - ning From the farth - est for - est wings.
 heart, 'tis brok - en With my hope - less love of thee!
 ke - ser - vé - re, Pár - ja visz - sza ér - ke - zik.
 meg - re - pesz - ti É - ret - ted a sze - re - lem.

pp

p *pp* *p* *pp* *ppp*

una corda

Ped. P. & H. 700. 723 *

'Mid the cornfields sings the sweet lark.

N^o 24.

Zöld vetés közt énekel a pacsirta.

Melody by Kálmán de Simonffy.

F. Korbay.

Allegretto placido.

mf
molto legato
p

Andante.

mf
pp poco rit.
p

'Mid the cornfields Sings the sweet lark Songs un - seen;
Zöld re - tés közt é - ne - kel a pa - csir - ta,

f

Warbles, hid-den 'neath the silk-en robe of green, -<sup>+) So shall my heart
Bár a re - tés bár - so - nya el - ta - kar - ta. É - ne - kem - ben</sup>

^{+) Literally; — "Hidden in the velvet of the green wheat-field."}

leap from each note with-in my song, Though it may try keep its se-cret
 meg - szó - lal a sze - re - lem, A - kár-mi-ként ta - kar-ja is

p

rit. * *rit.* * *rit.* * *rit.* *

all a - long. So shall my heart leap from each note with-in my song,
 ke - be - lem. É - ne - kem - ben meg - szó - lal a sze - re - lem.

rit. *pp* *a tempo* *f*

rit. *a tempo* *f*

rit. * * *rit.* * * *rit.* * * *rit.* *

Though it may try keep its sec-ret all a - long.
 A - kár-mi-ként ta - kar-ja is ke - be - lem.

rit. **Allegretto.** *mf*

rit. * * *rit.* * * *rit.* *

rit.

* *rit.* * * *rit.* * * *rit.* * * *rit.* *

Andante.

mf

Lov'd I not thee, then my heart were a bar-ren tree; No fair ver-dure, no sweet blossom,
Sze - re - lem nél - kül az em - ber ke - be - le, ki - szá - radt fá, Me - lynek nincsen

mf

f

There would be. But my heart is with love-liest blos - som blest, On - ly sor-row
le - ve - le. Le - ve - les az én sze - rel - mem zöld fá - ja, Csak hogy bá - nat

rit. *a tempo*

Red. Red.**

deep with-in has built her nest; But my heart is with love-liest
ra - kott fész - ket re - á - ja. Le - ve - les az én sze - rel - mem

Red. Red.* Red.**

blos - som blest On - ly sor - row deep with-in has built her nest.
zöld fá - ja, Csak hogy bá - nat ra - kott fész - ket re - á - ja.

rit. p

rit. pp

*Red.**

No 25.

There was none to match Kerekes.

Nem volt párja a faluban.

Words and Melody a Hungarian Folk Song.

F. Korbay.

Lento patetico quasi narrato.

The musical score is written in 2/4 time and consists of a vocal line and a piano accompaniment. The tempo is 'Lento patetico quasi narrato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando).

System 1:
 There — was none to
Nem volt pár - ja

System 2:
 match Ke - re - kes In town or a - bout it; When draft - ed to
a fa - lu - ban Ke - re - kes An - drás - nak, Sir - tak is a

System 3:
 batt - le he was, Girls all cried a - bout it. Ho! — who cried the
lá - nyok mi - kor vit - ték ka - to - ná - nak. Hej! de leg - job -

System 4:
 most was one ah! — His own sweet heart Ro - si Pan - na! —
ban si - rat - ta Sze - re - tö - je Pi - ros Pan - na!

ritardando *p* *a tempo* *f*

His own sweet - heart Ro - si Pan - na. Ma - ny a bloo - dy
 Sze - re - tö - je Pi - ros Pan - na. Ki - tánt az ő

ritardando *p* *rit.* *f*

f *f* *f*

batt - le he fought Glo - ry, ho - nour earn - ing, Deal - ing death to
 vi - téz - sé - ge sok vé - res csa - tá - ban, Min - den csa - pás

f *f* *f* *f* *marziale* *ff.*

right and left but for his sweet - heart yearn - ing. Ho! while he fought, faithful keeping,
 tisz ha - lál volt el - len - ség so - rá - ban. Hej! de a míg küz - dött vér - zett,

f *f* *f* *f* *falla tromba* *f* *marziale* *ff*

p *pp*

Pan - na ceased to go a - weeping Pan na ceased to go a - weep - ing.
 Pan - na szi - ve más ként ér - zett. Pan - na szi - ve másként ér - zett

p *pp*

mf

Glo - rious scars on breast and fore-head, wea - ry he re -
 Te - le rolt az e - gész tes - te fű - dal - mas se -
a tempo

tur - neth. More than all his wounds, his true heart For his sweet-heart
 bek - kel, Mi - kor ott-honn meg - ér - ke - zett do - bo - gó ke -

p

bur - neth. Ho! but with an o - ther man, ah! Gone — to church is
 bel - lel. Haj! de hűt - len sze - re - lö - je Más - sal ment az

f

Ro-si Pan-na. Lost to him is — Ro-si Pan - na.
 es - kü - vő - re. Más - sal ment az es - kü - vő - re.

p *rit. molto* *pp*

f *p* *rit. molto* *pp* *PPP*